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**A Comparative and Historical Survey of Four Seminal Figures in the
History of Jazz Education**

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**A Comparative and Historical Survey of Four Seminal Figures in the
History of Jazz Education**

by

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Dedication

This project is dedicated to my wife, Anna Carney, who has stood by my side and supported me most when I needed it through this entire journey; my parents, Jack and Sarah Mason, who provided me with all of the initial resources to begin this journey; and finally, my son, James Carney Mason, who, while he won't remember much about this moment, has had a profound impact on my completing this journey, and gets to be here at the end.

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possibly realize, and have learned and taken much from each of you as well as from your classes.

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A Comparative and Historical Survey of Four Seminal Figures in the History of Jazz Education

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The history of jazz is well-documented, with a substantial quantity of available literature. The number of jazz biographies, jazz histories, jazz theory books, jazz improvisation books, jazz pedagogical books, jazz articles and journals/periodicals, and critical essays on jazz is extensive. However, the number of publications of histories of jazz education is virtually non-existent. As a result, the archiving of jazz' significant educators and their achievements is in danger of being lost for any meaningful use as an invaluable academic resource.

This is an historical investigation into how Leon Breeden, Clem DeRosa, Dr. William Lee, and Fr. George Wiskirchen, during a formative period of jazz education, improved the quality of their jazz programs as well as the quality of jazz education. Issues discussed include problems each figure encountered and how they managed those problems in their respective jazz programs, insights into their instructional and administrative strategies to further enhance jazz education, and their personal and professional philosophies, ultimately contributing to the development of jazz education.

The paper additionally provides an historical discussion of each figure and a brief history of jazz education.

Additional topics include fundraising, recruiting, facilities, program growth and recognition, and how they promoted their program. Discussion of fundraising presents their ability to generate funds beyond the normal scope of their annual budget; recruiting students to any program is a major issue, and each figure utilized different strategies for spurring interest and excitement in prospective students; facility usage provides insight into how they managed to develop and maintain enthusiasm in the students despite being provided poor quality facilities; and how they were able to create recognition for their program through their own creativity further illuminates their significance.

Methods of research include live, recorded interviews of all four principal figures, as well as recorded interviews with alumni of each figure. Additional research included journal articles, research papers from jazz education organization conferences, books, a recording, and a dissertation.

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STATEMENT OF PURPOSE AND METHODOLOGY

Chapter 1: Motivations, Uniqueness, Methodology

A wide array of literature has been written about jazz including biographies and auto-biographies, jazz history survey texts and in-depth histories of the genre, jazz criticism, and improvisation materials. In educational materials, sub-categories exist such as “play-a-long” recordings, jazz theory texts, jazz educator techniques, jazz journals and periodicals for scholarly and consumer information, and philosophical approaches to better performance. Despite this wide array of resources, little has been written that archives and preserves the lives and careers of the people who devoted their lives to the development of jazz education.

Due to the relatively short history of jazz, one of the greatest strengths of jazz was the ability of having its “founding fathers” alive to pass on the tradition for much of jazz’ existence in the 20th Century. Louis Armstrong, Duke Ellington, Count Basie, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, and many other major figures were alive during a significant part of this period. The same cannot be said for the majority of significant classical musicians and composers. Bach, Mozart, Beethoven, Stravinsky, and many other great composers have long since passed on, although their legacy continues. During the last thirty years, however, all of the jazz figures previously mentioned as well as other figures with shorter life spans, have passed away. Jazz musicians have utilized their performances and recordings as a resource from which to extract musical ideas and concepts to integrate into their own personal style.

Interaction with major jazz figures has been invaluable as a method of personal and musical development for the aspiring jazz performer, and is intrinsic to learning jazz.

Personal interaction goes straight to the heart of a founding principle in teaching jazz performance, that of passing along musical ideas. Pianist Jonny King reinforces the aspect that jazz developed by players imitating musical phrases of other players, then added their own creativity by slightly altering those ideas:

First, jazz improvisers start with and draw on a common, shared body of musical ideas and expressions that have evolved through the years, although individual artists reinterpret these musical concepts in their own voices. Virtually every jazz musician learns to play by listening to records and live performances. But rather than slavishly imitating what previous improvisers have done, the jazz musician internalizes and redevelops those ideas into her own style and voice.¹

While players learned how to play jazz outside of the school environment, the sharing, imitation, and exchange of musical phrases is how jazz developed during its infancy. The same opportunity for direct exchange is dwindling in jazz education, as some of the “founding fathers” are deceased, or are in failing health. Unfortunately, no significant centralized historical record or archive of the development of jazz education exists.

MOTIVATION

This research is intended to provide jazz educators with some resources for dealing with issues and problems facing them in their own programs. Over the past forty years, jazz education has experienced a significant rise in the number of programs existing at the public school and collegiate levels. Much of the significant growth occurred during the 1970’s, but there were a certain number of educators during the 1960’s who initiated a jazz ensemble or “stage band,” jazz combos, jazz composition, and jazz history into their curricula. These people helped form – through perseverance and hard work – the establishment and viability of jazz in the school environment. Many of

¹ King, Jonny. *An Insider’s Guide to Understanding and Listening to Jazz*. New York: Walker and Company, 1997.

these figures are still alive and contributing to jazz performance and jazz education. Similarly, as major jazz performers were around during the development of the music, many significant jazz educators are still around and involved in jazz education's development.

A significant amount of literature has been written about jazz performance. In the area of jazz education, little such history exists, although the contributions by many of the early figures are no less important to the development of jazz education than the contributions of the performers to the music. An important historical discussion of early jazz education was written by Dr. Warrick Carter in a 1986 *National Association of Jazz Educators Jazz Educators Journal*.² Additional discussions appear in a 1981 *Jazz Educators Journal* by renowned jazz critic and author, Leonard Feather³, and recently in the 2001/2002 *JazzTimes Jazz Education Guide* by Bill Milkowski.⁴ It is with this aspect in mind that a new area of jazz education needs to be developed, in order to not only pay tribute in some manner to those whose life's work established a new outlet for the maintenance and development of jazz, but also to serve as a valuable resource for current and future music educators of all styles. Much can be gained from researching past experiences and the reflections of figures who were "in the trenches" during the formative period of formal jazz education.

UNIQUENESS OF STRUCTURE

There has been some material written in the past decade on how to build and maintain a jazz program in a school setting. Bash and Kuzmich's "Complete Guide to Instrumental Jazz Instruction: Techniques for Developing a Successful School Jazz

² Carter, Dr. Warrick L. "Jazz Pedagogy: A History Still in the Making." *Jazz Educators Journal*, Vol. XVIII, No. 3, p. 10.

³ Feather, Leonard. "How Jazz Education Began." *Jazz Educators Journal*, Vol. XIII, No. 3, p. 20.

⁴ Milkowski, Bill. "Evolution of Jazz Education." *JazzTimes Jazz Education Guide*, 2001/2001, p. 34.

Program,” Robert E. Henry’s “The Jazz Ensemble: A Guide to Technique,” Hill and Dunscomb’s “Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide,” Baker and Suber’s “Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student,” Messenger’s “Jazzing Up Instruction: An Integrated Curriculum for Elementary Students,” Lawn’s “Jazz Ensemble Director's Manual: A Handbook of Practical Methods and Materials for the Educator,” and Campbell’s “An Introduction to Jazz Education” are notable, but are not significant when compared to the volume of published improvisation manuals, theory books, and historical narratives. Dissertations and International Association for Jazz Education Conference Research Papers have dealt with jazz pedagogical issues, jazz education in various contexts, and in one instance, a dissertation of an historical perspective on jazz education in the 1960’s.⁵ The dissertation, while similar in historical chronology to this paper, focuses more on how jazz education developed and was perceived in the 1960’s, including social, cultural, and academic contexts, rather than comparing specific pedagogy by specific people.

It is in this area that this research will illuminate how four significant jazz educators dealt with academic issues concerning the development of their respective programs. The four principal figures are: Clem DeRosa, former Director of Walt Whitman High School Band and Jazz Ensemble of South Huntington, New York and Past-President of IAJE; Dr. William Lee, former Director of Jazz Studies at Sam Houston State University, Texas, former Dean of the School of Music, then Vice-President and Provost, The University of Miami, Florida, as well as Past-President and Past Executive Director of IAJE; Leon Breeden, Director of Jazz Studies, (Retired) The University of North Texas; and Fr. George Wiskirchen, former Director of Bands at Notre Dame High School, Niles, Illinois, and Director of Jazz Studies, (Retired) The University of Notre

⁵ Snyder, Dan. College Jazz Education During the 1960’s: Its Development and Acceptance. University of Houston, 1999.

Dame. Research materials include oral histories from the figures themselves, the oral histories of former students, archived materials, publications of their own and their students, journal and periodical articles, research papers presented at IAJE Conferences, and a dissertation.

METHODOLOGY

The principal subjects were interviewed live and recorded on cassette tape. One set of questions was formulated for all four figures. This method was utilized as a means of obtaining personalized answers and reflections upon issues meaningful to all of them. All subjects were asked the same questions, with occasional follow-up questions asked as the necessity or opportunity arose. The questions utilized are presented in Appendix A. Each figure was generous in their offering of personal data and publications, as well as with their time and hospitality. Additionally, multiple former students of each educator were interviewed, either in person or over the phone, and each alumnus provided generous resume, career, and background information. Many of the alumni have gone on to careers in music, while many alumni remain involved in music in some manner.

Articles from IAJE Journals, IAJE Conference Research Papers, and other music education publications were researched and utilized. Articles from the Music Educators National Conference and IAJE joint publication, "Teaching Jazz: A Course of Study," and JazzTimes' "Jazz Education Guide" were also utilized, as well as one dissertation for comparative review.

The questions were created in order to elicit personalized responses to broad, common topics often encountered by jazz educators. The range of topics is more program-based than academically oriented, as many of the duties of a jazz educator often deal with faculty/staff interaction and off-campus associations, which includes public relations, traveling/tours, and performances.

ORGANIZATION OF CHAPTERS

Chapters 2 and 3 consist of introductory material and general background of the subjects and their professional histories. Chapter 2 is a review of literature associated with jazz education in an historical perspective. The focus of Chapter 3 is a research review of pertinent articles and literature. In Chapter 4, the personal and professional history of each subject is discussed, followed by academic/institutional issues. Chapter 5 deals with three areas of institutional issues: administrators, fundraising, and campus facilities. Interaction with faculty is discussed in Chapter 6, while Chapter 7 deals with recruiting students (either to play in the school ensembles, or to attend the university). Chapter 8 is divided into three areas of how the educators built their programs: administrative skills, program growth, and promoting their program. Each subject's educational philosophies are discussed in Chapter 9, and a summary concludes the manuscript.

DISCUSSION OF EACH CATEGORY

The personal and professional background of each subject presents how they developed their careers both in and out of academia, providing insight into how each individual became involved in their programs. Institutional issues comprise the bulk of the discussion and interest. Administrative skills are discussed in order to gain perspective on how the figures handled daily issues of organization and faculty interaction. Additional information is provided on any further skills the educators developed during their teaching careers. Fundraising, administrative assistance (if applicable), and facilities are also discussed. Faculty collegiality, both supportive and negative, and student interest and responsiveness toward new ideas are additionally presented. Insights provided by alumni as to an environment conducive to a quality

learning experience, pedagogical approaches, rehearsal structures and/or experiences, and specific teaching strategies are also discussed.

Recruiting is a significant factor in the development and maintenance of any school program, and is represented as a major area of interest. How did the educators encourage students to come to their program/school? What were some of the primary factors a student chose their school over another? How did they maintain that interest? These questions are addressed.

Public relations is a significant aspect of any school jazz program. A current jazz educator must be able to effectively inform the public of their program, either by themselves or with assistance from administrators or secretaries, through various methods. Local, and any national, recognition are additional relevant areas. Finally, the subjects' personal and professional philosophies are discussed, and how those philosophies manifested themselves in each program. Additionally, the educators were asked if their beliefs are evident in any of their former students. That topic yielded a substantial amount of information.

PERSPECTIVES AND LITERATURE ON JAZZ EDUCATION

Chapter 2: Overview of Early Jazz Education

The history of jazz education reaches far back to the beginning of the 20th Century. Early pioneers include W.C. Handy (Teacher's Agricultural and Mechanical College for Negroes), James Reese Europe (Founder of The Clef Club), and Len Bowden (Tuskegee Institute, Georgia State College, Alabama State Normal College, and ultimately, director for training black musicians at Great Lakes Naval Base in Illinois, 1942-1945). In 1929, Bowden assisted J. "Fess" Whatley in becoming the organizer of the "Bama State Collegians," one of the first college ensembles available for college credit.

Much of the curricula designed and envisioned by these figures is strikingly similar to that of current jazz studies programs. Performance (big band or small ensembles), arranging, improvisation, and rehearsal techniques (standard academic areas in contemporary jazz programs) were all included in early jazz education.

By 1930, jazz education emerged on a national level. "During the 1930's, private teachers in Chicago, New York, Boston, Houston, Denver, and Los Angeles began establishing studios for the express purpose of teaching jazz improvisation."⁶ Norbert Bleihoof is credited with authoring the first jazz arranging and improvisation text, "Modern Arranging and Orchestration," c. 1935. Professionals such as Gene Krupa, Frankie Trumbauer and Eddie Lang wrote improvisation technique books which often included play-along recordings. During the 1930's, Joseph Schillinger's method of music instruction was adopted by Lawrence Berk, who founded the Schillinger House in

⁶ Carter, Dr. Warrick L. Jazz Pedagogy: A History Still in the Making. *Jazz Educators Journal*, Vol. 18, No. 3, p. 11.

1945, (subsequently renamed The Berklee College of Music). The establishment of the Schillinger House was significant during this period as it provided instructional resources for disseminating jazz, and many aspiring performers had the need for composition, arranging, and orchestration skills.

The Schillinger System allowed composers, for the first time, to use specific mathematical rules that could adapt harmony, rhythm, melody, etc., from any idiom to jazz-oriented composition. It also allowed jazz players to develop their solos (instant composition) along specific mathematically determined paths. The jazz arrangers felt that by following the system, “the chart” wrote itself, for it was merely a matter of following the mathematical formula(s).⁷

By the mid-1940’s, jazz instruction in the schools had rapidly developed in high schools as well as colleges. According to Carter, “More high schools than colleges were offering some type of jazz-related activities. These included stage band and improvisation courses. Jazz study materials began to be published to meet these needs.”⁸ Emerging collegiate programs included Alabama State University, Tennessee State University, Wilberforce University (Ohio), Westlake College of Music (Hollywood, CA), Berklee College of Music, Los Angeles City College, and North Texas State University. Textbooks and study materials were established to help codify procedures and philosophies of arranging and improvisation. Examples of these materials include “American Music and Jazz” by J.T.H. Mize, “30’s Studies in Swing” by David Gornston, and “New Method for Orchestra Scoring” by Frank Skinner.

Additionally, jazz history courses were established at The New School in New York by famed jazz critic Leonard Feather and noted jazz author Robert Goffin. These courses were haphazard at best, consisting of presenting unprepared lectures according to

⁷ Carter, Dr. Warrick L. “Jazz Pedagogy: A History Still in the Making.” *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, p. 12.

⁸ Carter, Dr. Warrick L. “Jazz Pedagogy: A History Still in the Making.” *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, p. 12.

their personal collection of 78-speed records and their own personal first-hand observations.

Goffin and I came to our classroom virtually empty-handed. All we had was our mouths and our memories. At that time, there were no long play records, almost no jazz records of any kind more than 20 years old. We took a specific topic - New Orleans, the swing era, Duke Ellington, Louis Armstrong, Benny Goodman - and improvised, with the help of our collection.⁹

By 1950, interest in jazz among students increased significantly as did the number of jazz educators. Carter indicates the significance of July 25, 1951:

As July 25, 1951 was the cut-off date to apply for GI Bill benefits, many private studios, schools, colleges and jazz teachers placed ads to encourage former servicemen to take advantage of benefits “for professional job demands rather than public school positions.” Instruction offered included classes in arranging, performance techniques and improvisation.¹⁰

Numerous professional musicians discovered a demand for their services in an academic setting, either in summer camps or collegiate courses. In 1951, major figures in music such as Rudi Blesh, John Mehegan, Eubie Blake, and Leonard Bernstein became involved with summer jazz seminars.¹¹ In addition, jazz compositions and arrangements became more accessible to educational ensembles with published pieces by Sammy Nestico, Neal Hefti, and John LaPorta. Many of the big band pieces performed by school bands up to this point had been stock arrangements played in dance bands. These new composers now provided music written and published specifically for the big band.

The end of the decade was marked by the rise of the summer “jazz camp,” primarily the National Stage Band Camp at Indiana University. This provided an outlet outside of the normal school curriculum for students interested in learning more about

⁹ Feather, Leonard. “How Jazz Education Began.” *Jazz Educators Journal*, Feb/Mar., 1981-Vol 13, No. 3, pp. 20-21.

¹⁰ Carter, Dr. Warrick L. “Jazz Pedagogy: A History Still in the Making.” *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, pp. 12-13.

¹¹ Carter, Dr. Warrick L. “Jazz Pedagogy: A History Still in the Making.” *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, p. 13.

jazz. Many of the first teachers were professionals from Stan Kenton's band, as well as jazz educators from schools already offering some jazz courses and programs. From 1957-1960, the Lenox School of Jazz in Massachusetts provided a similar outlet for students.

Hopeful musicians auditioned by tape. If selected by the faculty for admission, they traveled to Lenox, Massachusetts and stayed for three weeks. The actual location is very near to Tanglewood, the summer home of the Boston Symphony Orchestra. In 1957, the classical program at Tanglewood ended on August eleventh and the jazz students moved in on the twelfth....The School was an outgrowth of a lecture series that had been in existence in Lenox since 1950. These roundtables were started by Dr. Marshall Stearns, a professor of English at Hunter College. Stearns, who later was the founder of the Institute of Jazz Studies, now housed at Rutgers University, brought the greatest minds in music together to discuss jazz in all of its many aspects and intricacies. Their goal was to show that "Jazz is a significant contribution to American culture" (Niccoli p. 18).¹²

In addition to summer camps, public school and collegiate jazz program courses were being established as part of the mainstream music curricula. Fr. George Wiskirchen at Notre Dame High School and Gene Hall (and later, Leon Breeden) at North Texas State University are two principal examples.

By the 1960's, jazz education was emerging as an established aspect in music curricula. Carter provides a timeline as part of his article, listing the significant educators of each decade. The number of jazz educators listed from the 1950's to the 1960's doubles, indicating the rapid growth and interest in jazz education. Two significant jazz educators of the 1960's during this period are of primary focus in this paper: Bill Lee and Clem DeRosa. During this decade, more and more top professionals became involved in jazz education, including Clark Terry, Dizzy Gillespie, John LaPorta, Marian McPartland, Billy Taylor, Louis Bellson, Ed Thigpen, Joe Morello, Don Ellis, Frank Rosolino, Charlie Mariano, and Ron Carter. Numerous jazz studies programs were

¹² Fitzgerald, Michael. <http://www.jazzdiscography.com/Lenox/lenhome.htm>

incorporated into the collegiate curriculum, including major universities such as Indiana University, University of Miami, Kansas State University, The Eastman School of Music at The University of Rochester, Ohio State University, Northern Illinois University, and The University of Northern Colorado.

The seeds planted and nurtured during the previous decades were to come to full blossom during the '60's. At the beginning of the decade about 5,000 U.S. high schools and 40 colleges offered one or more jazz-related courses. By the end of the sixties the numbers had increased to over 10,000 high schools and 300 colleges offering jazz-related courses. Of the 300 colleges offering jazz courses, 135 offered these courses for credit.¹³

The numbers alone present a striking increase in overall interest in jazz studies across the nation. Further studies by Down Beat editor Charles Suber published in "A Guide to College Jazz Studies" (utilized in Scott's article in The NAJE Educator) reinforce this argument.

... the years 1965-1969 recorded a quantum increase in both the number of colleges offering any type of jazz course or ensemble for either credit or non-credit. In those years, 94 schools inaugurated non-credit offerings and cumulatively, there were 165 such offerings in contrast to the previous 5-year period in which only 29 such programs were listed.¹⁴

Until the late 1960's, many university jazz ensembles were organized and run by students (i.e., Eastman School of Music Jazz Ensemble), or there were faculty advisors to the ensemble. Even with the previously cited advancements in incorporating jazz instruction into the schools, a jazz ensemble course for credit still did not exist at many universities at this time.

The year 1968 was earmarked by the establishment of the official organization for jazz education, The National Association of Jazz Educators. Founded by Matt Betton,

¹³Carter, Dr. Warrick L. "Jazz Pedagogy: A History Still in the Making." *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, p. 13.

¹⁴ Scott, Allen. "The Past 10 Years in Retrospect." *The NAJE Educator*, Feb/March, 1978, Vol. X, No. 3, p. 9.

Clem DeRosa, Dr. Bill Lee, John Roberts, Dr. M.E. “Gene” Hall, and Dr. Jack Wheaton, early membership totaled almost 100. The early mission of NAJE was to further the objectives of jazz education, and to become an independent, free-standing organization. With the advent of NAJE, jazz education now had an expert professional organization as a support group for professional development and the exchange of ideas. Jazz education was gaining momentum in the classroom as witnessed by the extraordinary increase in jazz students across the United States. By 1974, jazz education was in full force, with 228 collegiate institutions providing some type of jazz performance instruction for credit. In 1964, only 41 colleges offered credit for jazz instruction courses.

By 1975, more than 500,000 students were enrolled for jazz instruction courses supervised by an institutionally-recognized jazz educator.¹⁵ There was a dramatic increase in jazz publications (music, textbooks, jazz histories, biographies, “how-to” method books and “play-a-longs,” improvisation texts, and pedagogical articles) as well as professionals providing clinics and masterclasses, educational jazz festivals, professional jazz festivals, and professional collaborations with high-profile jazz performers. Jazz in the schools – both collegiate and public schools – was becoming standardized and immensely popular.

Performance quality among jazz students increased dramatically as well, as evidenced by the NTSU Lab Band’s “Lab ‘75” recording, which was the first collegiate recording to be nominated for a Grammy Award in the professional category. Clem DeRosa’s high school ensemble had already performed on Johnny Carson’s Tonight Show, and had received wide accolades. Fr. George Wiskirchen’s Notre Dame High School ensemble performed at The Kennedy Center in 1971 to well-deserved praise. Not only were college ensembles producing studio recordings, but high school jazz ensembles

¹⁵ Carter, Dr. Warrick L. “Jazz Pedagogy: A History Still in the Making.” *Jazz Educators Journal*, Feb/Mar., 1986, Vol. 18, No. 3, p. 49.

were generating high-quality recordings as well such as Hemet High School, California, in the late 1970's.

From Len Bowden and J. Fess Whatley to Lawrence Berk and Gene Hall, from Matt Betton, Bill Lee, and Clem DeRosa to Fr. Wiskirchen and Leon Breeden, jazz education rose to prominence and legitimacy throughout the 20th Century. The increased demand for jazz instruction in the schools led to increased opportunities for musicians interested in jazz performance and instruction, as well as opportunities for established professional jazz musicians and jazz legends to share their knowledge and perform with jazz students in professional and academic settings. Because of the dedicated hard work of these early figures, thousands of students are able to learn jazz as part of their educational curricula, and are not exclusively reliant on visiting a jazz club or listening to records.

Chapter 3: Results of Research Articles and Literature

Since the beginning issue of the NAJE Newsletter, articles appearing in subsequent issues of the official publication of NAJE/IAJE have dealt primarily with performance or historical topics. Fr. Wiskirchen himself authored “Make It Swing!” in the Oct./Nov. 1987 issue of *Jazz Educators Journal*. Additional topics of articles include pedagogy, interviews, technology, business issues, annotated transcriptions, and regular feature columns discussing new music, resources, recordings, and occasionally, an historical perspective or outline of jazz education

Dr. Warrick Carter’s article, “Jazz Pedagogy: A History Still in the Making” has previously been utilized and cited extensively, and is one of the very few articles that chronicles development of jazz education. Milkowski’s “The Evolution of Jazz Education” (*JazzTimes*’ “Jazz Education Guide,” 2001-2002) deals with the history of jazz education in some detail, although not as in-depth or as historically far-reaching as Carter. Murphy’s “Jazz Studies in American Schools and Colleges: A Brief History” (*Jazz Educators Journal*, March, 1994), is much closer in breadth and history to Carter’s. Leonard Feather’s “How Jazz Education Began” is somewhat short in length, and deals as much with his involvement in jazz education as the history of jazz education.

Allen Scott’s previously cited article deals with the history of NAJE from 1968-1978. While comparatively brief, he deals more with the development of NAJE, rather than the entire jazz education movement. In addition, Lee Bash’s “Reminiscences: The Founding of NAJE/IAJE” deals with the founding of NAJE/IAJE in an interview with the co-founders in 1995. Joyner’s “Fifty Years of Jazz Education at North Texas” (*Jazz Educators Journal*, September, 1997) deals specifically with that institution.

Further articles utilized deal with the state of jazz education at that time. Foster's "The Year in CBDNA," (The Music Journal, July, 1970), Morsch's "Where Are We In Jazz Education?" (The NAJE Educator, Dec./Jan., 1974), and Bash's "Forecast for the 80's: Jazz Education Comes of Age," (Jazz Educators Journal, Dec./Jan. 1981) describe how jazz education functioned during those periods.

Interview-based articles utilized in this document are conducted by Bash ("Reminiscences..."), Winking, "Reverend George Wiskirchen: Father of Jazz Education" (Jazz Educators Journal, March 1996) and Henry, "Father Wiskirchen," (Jazz Educators Journal, Oct./Nov., 1985).

Articles utilized regarding the justification for jazz education are by Engelke, "Jazz Education: The Critical Link in Meeting the National Standards," (Jazz Educators Journal, September, 1996), Dr. M.E. "Gene" Hall, "The Responsibilities of the Music Educator," (The Music Journal, Annual Anthology, 1969), O'Daniel's "The National Jazz Foundation," (The Music Journal, Annual Anthology, 1969), Gillespie's "Music Teachers Should Shake Their Conservatism," (Music Educators Journal, January, 1970), and La Cerra's "Jazz Enters The Curriculum," (The Music Journal, Oct. 1970).

In addition to NAJE/IAJE articles, NAJE/IAJE Annual Conference papers were utilized for further background. These papers were presented at various NAJE/IAJE Annual Conferences, spanning the years 1981-1996. Authors are Fisher: "The Rationale for and Development of Jazz Education Courses for the College Music Education Curriculum," 1981, and "Placing Traditional Objections to Jazz into a Current Perspective," 1982; Cochran: "Jazz Education: Its Utilization into the Existing College/University Music Programs," 1982; Newman: "Jazz Pedagogy for Music Education Majors," 1982; Fisher: "Jazz Band Innovations: Educational and Aesthetic Alternatives to the Standard Instrumentation," 1983; Brown: "An Analysis of Jazz

Research and Future Directions,” 1987; Ferriano: “School Jazz Ensembles (Dance Bands) Before and During World War II,” 1989; and Suhor: “Jazz in the University Curriculum: A Lost Opportunity in Post-war New Orleans,” 1996.

Additional resources included books by the principal subjects themselves, as well as other educational materials. Books by the principal subjects include “A Manual for the Stage or Dance Band Trumpet Player” by Frank Panico and Fr. George Wiskirchen, and “Developmental Techniques for the Jazz Ensemble Musician” by Fr. Wiskirchen. “Clem DeRosa: Pioneer of Jazz Education” is a tribute CD produced by DeRosa. Bill Lee’s “Belwin New Dictionary of Music” and “...Renaissance Man” are utilized for background information, and a personal collection of memories “Milestones,” and “Millstones,” by Leon Breeden provided much historical background.

Finally, one dissertation and a general resource guide jointly published by the Music Educators National Conference and the International Association for Jazz Education provided additional material. The dissertation is “College Jazz Education During the 1960’s: Its Development and Acceptance,” Snyder, 1999.

CHAPTER 4: HISTORICAL SKETCHES OF INTERVIEWEES

Leon Breeden

This unique celebration of 25 years of jazz education is respectfully dedicated to every human being of every race, color and creed whose life is brightened with EVERY hearing of music, regardless of style, whose heart breaks a little with every known act of man's inhumanity to man, and who lets his heart, not his gun or his fist, make his judgment of his fellow man's true worth, knowing that God will make the final decision of each man's contribution to or detracting from this precious thing called life.¹⁶

Leon Breeden's distinguished and remarkable professional career has taken him from Texas to New York and back to Texas, as well as national and global tours as director of the famed North Texas State University (now University of North Texas) One O'Clock Lab Band. During the early part of World War II, Breeden served in the military in the 69th Division Band as Music Librarian and played in the band at Ft. Bliss. In 1944, after military duty, he became the Director of Bands at Texas Christian University in Fort Worth, and later served as Director of Bands at Grand Prairie High School from 1953 to 1959. In 1959, M.E. "Gene" Hall, Founding Director of Jazz Studies at NTSC ("College" until 1961, when it became NTSU), urged and recommended Leon Breeden to replace Hall as Director of Jazz Studies, where Breeden remained until his retirement in 1984.

A classically-trained clarinetist, Breeden also played saxophone and studied composition and arranging at TCU. He was a teaching assistant under Don Gillis, Director of Bands at TCU, with whom he later worked with in New York from 1950-1952, serving as Gillis' assistant. Gillis was the Producer of the NBC Symphony, under the baton of conducting legend Arturo Toscanini. Without question, this time was a fertile period of learning for Breeden. It was also during this period that Breeden met

¹⁴Part of a speech given at the 25th Anniversary of NTSU Jazz Celebration, 1972.

with and wrote arrangements for Arthur Fiedler, conductor of the Boston Pops. Again, it was Gillis who recommended Breeden for work. In 1950, upon hearing his first arrangements for the group, Fiedler offered Breeden a permanent spot as the staff writer and arranger for the orchestra, but with an ill father, Breeden declined the highly-prized offer and moved back to Texas. Upon returning to Texas, Breeden worked for Channel 5 television station in Dallas as music coordinator, then accepted the post at Grand Prairie High School from 1953-1959, until his final academic position at NTSU.

Leon Breeden's years at NTSU are distinguished with scores of accomplishments and significant achievements. In order to present the best possible appearance of jazz to his colleagues, during the 1960's, Breeden took the One O'Clock Lab Band to numerous jazz festivals across the country, always earning the respect and admiration for the bands considerable level of performance and expertise. Among early jazz competitions the One O'Clock Lab Band won were the Notre Dame Jazz Festival for two consecutive years, the Villanova University Jazz Festival, Kansas University's "Oread" Jazz Festival, the Mobile, Alabama Jazz Festival, and the Longhorn Jazz Festival in Austin, Texas.

Other accomplishments soon followed with the notoriety gained from the festival successes. In August of 1961 and 1962, the One O'Clock Lab Band served as the staff band for the Stan Kenton Clinics at Indiana University, and in April of 1966, the band appeared in a joint concert with the Neophonic Orchestra, conducted by Stan Kenton at the Dorothy Chandler Pavilion in the Los Angeles Music Center. The group made its first international performance tour (of which there were later to be many more) in Mexico sponsored by the United States State Department. The first of annual recordings was produced by the ensemble in 1967, "Lab '67!", recorded in a professional studio in Dallas. A significant achievement was a performance at the White House for the visiting King and Queen of Thailand in June of 1967. This concert included jazz legends Duke

Ellington and Stan Getz as guest artists, and they performed for major entertainment stars and political figures such as Jay Lerner, Hubert Humphrey, John Wayne, Henry Ford II, John D. Rockefeller IV, and Walter Mondale.

In March, 1968, the One O’Clock Lab band performed at the Music Educators National Conference at the Seattle Opera House as part of the MENC Convention. They performed the final half of the concert, received a standing ovation, and performed the first-ever encore given at the MENC Conference. During June of 1970, the ensemble embarked on a major performance tour of Europe, culminating with a performance at the world-renowned Montreux Jazz Festival in Switzerland as “Official Big Band” of the festival. Following the performances, they filmed a television special in Baden-Baden, West Germany for the German National Network. In the summer of 1976, the group toured Portugal and Russia, concluding with a performance at the United States Embassy in Moscow.

The last segment of Leon Breeden’s tenure at NTSU was marked by further trips to Europe, the band’s selection to be the official jazz group of the Spoleto Music Festival in Charleston, South Carolina, the donation of all of Stan Kenton’s music library to the NTSU Jazz Studies Department, and on May 3, 1981, Leon Breeden’s final concert in front of the One O’Clock Lab Band.

Ultimately, Leon Breeden’s success can be measured by the number and quality of former students achieving significant success on the stage and in the classroom. A list of alumni from his UNT tenure displays the quality of his influence. Former students occupy positions as first-call musicians in international media centers New York and Los Angeles (Lou Marini Jr. and Dan Higgins, among many others), as well as holding collegiate teaching positions across the country (University of North Texas, San Diego State University, University of Nevada-Reno, and Fullerton College, among others).

Additionally, many alumni are national and international performing artists, most notably pianist Lyle Mays, bassist David Hungate (bass player from pop group Toto), and drummer Ed Soph, formerly of the Woody Herman Band. (In addition, his influence goes beyond the students he taught directly to other graduates of UNT by virtue of the program's reputation.)

These achievements can be attributed to Leon Breeden's perseverance and dedication as an educator, his excellence and knowledge as an administrator, and his visionary leadership skills. Without his driving passion for the furtherance of jazz education and high expectations of the students, the Jazz Studies Department at the University of North Texas would quite possibly look much different.

Fr. George Wiskirchen, C.S.C.

Ars Longa, Vita Brevis - Art is Boundless, Life is Short¹⁷

The first jazz educator to author a "how-to" book on techniques of jazz playing, Fr. George Wiskirchen is one of the more revered figures in jazz education's history. A native of Quincy, Illinois, he graduated from the University of Notre Dame in 1951, was ordained to the priesthood in 1955, and later earned a Master of Music Education from Northwestern University in 1960. In 1956, he was offered a position at Notre Dame High School in Niles, Illinois, a northern Chicago suburb. During this period, he also served as Director of Northwestern University's Jazz Workshop from 1963-1965. In 1972, he accepted the position at the University of Notre Dame as Assistant Director of Bands,

¹⁷ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999. Subtitle of intended book, no longer possible for completion due to illness.

Director of Brass Ensembles, and Director of Jazz Bands, where he remained until his retirement in 2001.

Fr. Wiskirchen is widely known for his commitment to being an educator above all else. Through his teaching and pioneering publications and articles, Fr. Wiskirchen provided a fertile educational environment for students to excel later in their own professional lives, whether involved in music or not. His educational influence is felt across the musical landscape of the U.S., with notable alumni such as former Stan Kenton alto saxophonist Mike Price, composer and pianist of the Vanguard Orchestra Jim McNeely, trombonist and founding member of the popular music group Chicago, Jimmy Pankow, and jazz fusion artist David Sanborn.

It is in the area of publications that Fr. Wiskirchen has been often identified as a pioneering jazz educator. “Developmental Techniques for the Jazz Ensemble Musician”, written in 1961, and “A Manual for the Stage or Dance Band Trumpet Player”, written in 1964 were the first jazz texts of their kind, since they dealt with specific pedagogical issues. “Developmental Techniques for the Jazz Ensemble Musician” was his first “how-to book” that presented a wide range of subjects of value to the developing high school jazz musician. Each instrument is discussed, and instruction is provided on section playing, phrasing, vibrato, blend, balance, and articulation.

“A Manual for the Stage or Dance Band Trumpet Player” is the first book that correlates jazz scat-singing syllables with a jazz instrumentalist’s phrasing and articulation. Until this manual was published, jazz education in this area consisted primarily of oral instruction. Written in collaboration with Chicago jazz trumpeter Frank “Porky” Panico in 1964, this revolutionary text provides almost note-by-note instruction on how a jazz musician should play utilizing proper jazz phrasing. Fr. Wiskirchen helped

codify the practice of assigning scat-singing syllables within jazz phrases or notes, a significant advancement in jazz education.

As a result of these two publications, Wiskirchen was invited by Chuck Suber, editor of the premiere jazz trade publication *Down Beat*, to provide a series of book and music reviews under the heading “From the Top,” and a column entitled “Jazz On the Campus.” With his established credentials as an authority on jazz pedagogy and performance, Wiskirchen was asked to write a series of articles for the highly acclaimed music educational resource, *The Selmer Bandwagon*, in the mid-1970’s. Between the *Down Beat* articles and the *Bandwagon* articles, Fr. Wiskirchen had firmly established himself as a pioneering jazz educator, which resulted in additional jazz pedagogical articles in the *Music Educators Journal*, *The School Musician*, *Score*, *Plug*, and *The Leblanc Bandsman*. Additional publications include “Jazz Notes – An Appreciation” and the *NCBA Sourcebook for Liturgical Music*, both published by National Catholic Bandmasters Association Press. Additionally, Wiskirchen was an excellent arranger, with many brass ensemble arrangements published by GIA Publications and NCBA Press.

In addition to his publications, Fr. Wiskirchen was a highly respected educator of aspiring musicians. His bands always represented themselves well at festivals they attended, and received acclaim from a wide range of educators and professional musicians including Count Basie, Stan Kenton, Sonny Stitt, Quincy Jones, and Woody Herman.

Significant accomplishments and highlights of Wiskirchen’s years at Notre Dame High School include a performance at The Kennedy Center in Washington, D.C. in 1971, and sharing the opening of Chicago’s McCormick Place with the Woody Herman Band. At the University of Notre Dame, in addition to his considerable responsibilities in the

Music Department, he was also the Faculty Advisor to the Notre Dame College Jazz Festival, the premiere collegiate competitive jazz festival, and one of the longest-running jazz festivals in the United States. Since the festival's beginning in 1959, the list of adjudicators and ensembles, both collegiate and professional that have performed and judged reads like a veritable "Who's Who" of jazz.

Further highlights of Fr. Wiskirchen's career include summer teaching positions in jazz education at The Eastman School of Music, Northwestern University, Wichita State University, Mankato State University, the University of Denver, and The University of Wisconsin-Stevens Point. He has been invited as a clinician in over thirty states at universities and public schools, as well as presented clinics and lectures at NAJE conferences, the National Catholic Bandmasters Association's conference, numerous state music educator associations conventions and conferences, and the MENC Conference. He is a Past-President of NCBA, Past-Executive Secretary of NCBA for twenty-one years, served as Coordinator of Instrumental Music for the Archdiocese of Chicago, and is on the Board of Advisors of IAJE.

Fr. Wiskirchen's influence is unquestionably felt throughout jazz education. Had it not been for his dedication to his craft and his high standards he set for all of his students, the development of jazz and jazz education would have been deprived of a major voice. In 1997, at the International Association of Jazz Educators Annual Conference in Chicago, Fr. Wiskirchen was bestowed the IAJE Hall of Fame award, an honor I believe is most richly deserved.

Clem DeRosa

What's best for the student?¹⁸

This statement clearly summarizes Clem DeRosa's attitude toward educating students in jazz performance. DeRosa has had a distinguished professional career, beginning with teaching jazz at all levels of public school students, an administrative position as music coordinator for a school district, and teaching at the university level. After retirement from public school, he began a new career in the professional field as conductor and musical director of some of the most popular Swing Era bands ever, and he composed and arranged for large jazz ensembles. In addition, he is one of the Founding Members of IAJE and has served the organization in a variety of capacities.

Before his career in music education began, Clem DeRosa served in the United States Army as a drummer in one of Glenn Miller's Army Air Corps bands. Upon his discharge, he enrolled at the Juilliard School of Music and studied composition and conducting. Later, he earned a Master of Music degree from The Manhattan School of Music.

DeRosa began his career in jazz education at an elementary school in South Huntington on Long Island, New York from 1955-1956. He then transferred to the middle school for one year in 1957 while facilities were being completed for a new junior high school, and eventually transferred to the new junior high school where he remained for another two years. Finally, DeRosa accepted a position as Director of Instrumental Music at Walt Whitman High School from 1959-1966. During this entire tenure, DeRosa maintained an active performing career by playing and recording professionally as a drummer in the New York area. Notable jazz legends he has played or recorded with

¹⁸ Clem DeRosa, interview by author, Fort Lee, NJ, 13 October 2000.

include Charles Mingus, Coleman Hawkins, Teddy Wilson, Marian McPartland, Ben Webster, Clark Terry, Thad Jones, and Phil Woods. After a revision in the school district's policy and educational focus, DeRosa resigned his position at the high school.

As a result of his previous accomplishments in education, he was offered a position as Director and Coordinator of Music in Cold Spring Harbor School District, New York, which he held from 1966 until his retirement from public schools in 1980. In this capacity as an administrator, DeRosa had the ability to effect change in the district's policy toward music education. A result of the change was an increased awareness and development of jazz education in the curriculum. During this period, he was able to create and advocate new programs in New York State and across the country. In addition, he taught jazz concepts, improvisation, and arranging at Columbia University's Teachers College, Manhattan School of Music, Indiana University, The University of Vermont, Peabody Conservatory of Johns Hopkins University, and Harvard University.

DeRosa is a founding member and Past-President of IAJE. In addition to his many responsibilities, he worked with Stan Kenton in developing the Kenton Clinics, a widely popular summer jazz camp for college and high school students in the late 1960's and early 1970's. He also created the McDonald's Tri-State High School Jazz Program, and conducted the group at the Newport (now JVC) Jazz Festival in Newport, Rhode Island. Further hallmarks of his educational career include conducting the McDonald's group on the Merv Griffin Show which included jazz legends Benny Goodman, Dizzy Gillespie, and Buddy Rich. His Whitman High School Jazz Ensemble was the first-ever high school ensemble to perform on Johnny Carson's Tonight Show.

In addition, the Whitman High School Jazz Band performed the first ever nationally televised halftime jazz show during a Buffalo Bills football game. His junior high school jazz band performed at the Great South Bay Jazz Festival with jazz stars

Buddy Tate and Rex Stewart, who were astonished at the level of musical ability DeRosa's group had achieved. He also furthered his high school students' performing careers by securing a performance at the United States Naval School of Music as part of their Seventh Annual All-Eastern Band and Instrumental Clinic in 1960.

When DeRosa retired from public school life, he did not retire from any professional endeavors at all. The newly available free time enabled him to revitalize his life as a professional musician. Upon "retirement," he accepted a position as Musical Conductor of the Copacabana Orchestra in New York City. After a fairly lengthy tenure in this position, he moved into similar positions with some of the most notable Swing era jazz bands ever: the Glenn Miller Orchestra, the Jimmy Dorsey Orchestra, The Benny Goodman Tribute Orchestra, the Dorsey Brothers Orchestra, and later, the Bert Kaempfert Orchestra. Under his directorship, The Glenn Miller Orchestra recorded the gold album "In the Digital Mood" on GRP Records.

Clem DeRosa's distinguished career has been marked by significant successes in all areas. He was awarded an Honorary Doctorate of Music degree from Five Towns College in Dix Hills, New York, and was voted into the IAJE Hall of Fame in 1990. He has earned the respect of his peers in the educational and performing communities, and maintains an active professional schedule as coordinator and producer of corporate events. Clem DeRosa is an invaluable resource, and his life is worthy of serious study for anyone desiring to embark on a career in jazz education.

Dr. William F. Lee, III

*While much has been accomplished, there remain opportunities and challenges to be met.
America's music, OUR music, deserves our help and support.¹⁹*

William Lee's contributions to jazz and jazz education reflect a seriously committed dedication to his professional career. Lee has had a distinguished professional career that has included academic, administrative, and professional positions, as well as prominence as a composer and performer. He has taught at the public school level, and has held university teaching positions through upper levels of academic administration. In addition, Lee has held administrative and board of directors positions on numerous national and international organizations. His list of accomplishments is extensive in each of these areas, and has had several pedagogical and historical books published in addition to entries published in The New Grove Dictionary of Jazz.

Bill Lee's educational background exemplifies his commitment to music and education. He earned a Bachelor of Music and Master of Science degrees at the University of North Texas (North Texas State College), and a Master of Music and a Ph.D from The University of Texas at Austin in Composition. Further study was done at The Eastman School of Music at The University of Rochester, and he studied privately with composer and teacher Nadia Boulanger at Fontainebleau in Paris. He was also awarded an Honorary Mus.D. from the Conservatorio Nacional de Musica in Lima, Peru.

As a teacher, Bill Lee began his career as Director of Bands at Kirwin High School in Galveston, Texas in 1951. The following year he moved to San Antonio and became Professor of Music at St. Mary's University until 1955, during which time he also served on the summer faculty at Trinity University in 1953, and as distinguished Lecturer at San Antonio College in 1954. Additionally, he served as Special Music

¹⁹ Executive Director Statement, IAJE Jazz Educators Journal, July 1995, p. 44.

Instructor in the San Antonio Public Schools from 1952-1955. In 1955, he accepted a position as an instructor of theory at The University of Texas at Austin where he remained for one year.

From 1956-1964, Bill Lee served on the music faculty as Professor of Theory-Composition and Director of the Music Department at Sam Houston State University, where he initiated their jazz studies program. One of his first assistants was renowned jazz educator Jerry Coker, who later followed Lee to The University of Miami. Lee's longest and most significant academic tenure, from 1964 to 1989, came at The University of Miami, Coral Gables, where he served first as Dean of the School of Music from 1964 to 1982, then accepted the position of Executive Vice President and Provost from 1982 to 1986, and finally became Distinguished Professor and Composer-in-Residence from 1986 to 1989. From 1989 to 1990, he served as the Director of Fine Arts at Florida International University, and then as Dean of the College of Fine Arts and Humanities at The University of Texas at San Antonio from 1990-1994, and Professor of Music until his retirement in 1995. He is a Co-Founder and Past-President of NAJE (1972-1974), and also a Past Executive Director of IAJE (1995-1999).

Dr. Lee's performing and compositional credits are far-reaching as well. He has received numerous composition commissions and grants from organizations such as the Andrew W. Mellon Foundation, Martha Baird Rockefeller Fund for Music, Inc., and the American Society of Composers and Performers. Additionally, he has received invitations to compose for major performing groups such as the Houston Ballet Company, the Houston Symphony Orchestra, the Houston Symphony Brass Quintet, the American Woodwind Quintet, the Mexico City Woodwind Quintet, and conductors Leopold Stokowski and Frederick Fennell. He has composed music for educational

television programs, and has composed for symphony orchestra, concert band, chamber ensembles, chamber orchestra, and piano, as well as solo literature and jazz compositions.

As a leader and conductor, he has served as conductor of the Florida Music Educator's Association All-State Orchestra, the first Texas All-State Jazz Band, the All American Youth Honor Musicians, and the Little Symphony Society of Houston. He has served as staff pianist and Musical Director of WOAI-TV in San Antonio, played trumpet in the Houston Symphony Orchestra under Ernst Hoffman, and double bass in the Dallas Symphony Orchestra under Antal Dorati. As a pianist, Lee has performed in a wide variety of settings, ranging from appearing as soloist with the National Symphony Orchestra in Bangkok, Thailand, to playing in the jazz orchestras of Gene Krupa and Artie Shaw, to performing with jazz legends Charlie Parker and Gerry Mulligan. He was a "house pianist" for "Jazz at Noon" in New York with Latin Jazz alto saxophonist Paquito D'Rivera, trumpeters Red Rodney and Claudio Roditi, trombonist Slide Hampton, and guitarist Bucky Pizzarelli, among others.

Dr. Lee has been active as an author of music books and articles, of biographies, pedagogical texts, and the philosophy of music. He has written biographies on Stan Kenton, "Stan Kenton: Artistry in Rhythm" and Maynard Ferguson, "M.F. Horn", a jazz piano method series, "Complete Jazz Piano Method Book", music theory texts, "Theory Made Easy," "Music Made Easy", and several dictionaries of musical terms, "Music Theory Dictionary", "Bill Lee's Jazz Dictionary," "Belwin New Dictionary of Music", and "Music in the 21st Century: The New Language". In addition, his philosophy of music books include "The Nature of Music," "and The Art and Science of Music." He has authored articles published in The Southeastern Musician, The Instrumentalist, the International Musician, NAJE Educator/Jazz Educators Journal, MENC Journal, and Educational Music Magazine.

As a result of this extensive body of high quality material, Bill Lee has been the recipient of numerous awards and grants. Notable acclaim includes a nomination for a Pulitzer Prize in Music, membership in the Songwriters Hall of Fame, and the 1981 and 1985 ASCAP Deems Taylor Award. He also received a Presidential invitation to the White House for a concert and reception for Lionel Hampton, a nomination for Director of the Music Program for the National Endowment for the Arts, and the 1988 NAJE Hall of Fame Award.

Bill Lee's acknowledged areas of expertise in an academic setting cover a wide array of fields that will be discussed later in this document. Dr. Lee has biographical listings in over 35 professional organizations' directories, including Who's Who in America, Who's Who in American Education, Who's Who in Music International, Who's Who in the World, the ASCAP Biographical Dictionary, and the United States Library of Congress Achievement Recognition Institute.

Dr. Lee's experiences provide a considerable wealth of knowledge and perspective for future music educators. When combined with the experiences of Clem DeRosa, Fr. George Wiskirchen, and Leon Breeden, the information provides a significant resource for jazz and jazz education. The remainder of this document presents these experiences in a manner that will hopefully be informative and beneficial to future jazz educators.

INSTITUTIONAL ISSUES

Chapter 5: Administrators, Fundraising, and Facilities

A jazz educator must have a wide range of academic and administrative abilities in order to appropriately and effectively function in an academic setting. Traditional areas of theory and composition, history, music education, ensembles, and applied teaching have one or more faculty members in each individual area. San Diego State University, a midsized university music department of approximately 300 music majors, has three to four theory and composition teachers, twenty-three applied instructors, three to four music education faculty, two to three musicology faculty (including ethnomusicology), and five to six ensemble directors. Each discipline is supported by multiple faculty.

In jazz education, the areas of theory, composition, history, pedagogy and performance are represented. However, one person is often responsible for many, if not all of these areas. The contemporary jazz educator is in charge of not only the primary large jazz ensemble, but additional required duties often are to coordinate and coach combos, teach jazz arranging and composition, jazz theory, jazz history, and private jazz lessons. Additionally, an increasing number of university music programs are incorporating a jazz pedagogy class into their curricula.

Jazz directors are also in charge of their own administrative duties, communication with other faculty and administrators, public relations and concert promotions, fundraising, and recruiting. When viewed from this perspective, a jazz educator must wear many “hats” in order to appropriately and effectively function in an academic setting.

I define the term “institutional issues” as a wide ranging category of duties that include dealing with other faculty and administrators, fundraising, recruiting, and public relations. Each figure dealt with these areas in a different manner, while all were effective.

ADMINISTRATORS

Dealing with administrators in any capacity was described by the subjects with adjectives such as tenuous, close, professional, and acrimonious. Each educator had his own manner of dealing with administrators, and each figure was effective, though not all administrators were as gracious or open to the subjects’ professional goals.

Leon Breeden faced open hostility during his first several years at NTSU, not only from his dean, but from some of the faculty as well. In contrast, Bill Lee at Sam Houston State University had free reign, since the faculty had no significant understanding of his program goals. Later, at Miami, Lee was able to accomplish his goals with greater ease, as his position of Dean of the School of Music allowed him greater authority to determine the direction of the School. Clem DeRosa was able to work through any potential strife by being quite collegial (although it should be noted that each of these subjects were models of collegiality), and Fr. Wiskirchen had some support at Notre Dame High School, but little at University of Notre Dame.

Breeden’s difficulties were insightfully summed up by himself during the interview, “...we survived.”²⁰ There is much more to this perspective, as he saw himself as a buttress between the School and the students.

I’ve had some calls [from alumni], and they said ‘I want to thank you Mr. Breeden for letting me be part of the ‘Golden Era’ of jazz at North Texas. I said ‘well, you’ll have to admit, you guys are what made it happen.’ I said ‘do you realize what my job was?’ and he said ‘well, you were our leader’ and I said ‘no, I

²⁰ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

was your defender. I was trying to keep the rest of them away to let you guys have a place to play music without interruptions, without all these hassles.’²¹

Bill Yeager, Director of Jazz Studies and Professor of Music at San Diego State University and alumnus of the One O’Clock Lab band, supports this point.

He fought the good fight...When I was at North Texas from 1970 to 1976, it was a very divided school of music and the jazz people were definitely on one side and the classical people were on another, and Mr. Breeden had to fight for everything he got. Nothing was ever given to him. He built that program in spite of the school.²²

Breeden faced considerable difficulties while initiating his program. Much of the equipment available to him upon his arrival was sparse, and, inadequate at best when available.

We got the hand-me-downs, we got the leftovers, we rehearsed in a hall with big boxes stored all around it, it was like a warehouse, and,...I’m convinced that one reason we succeeded was, we were fighting for our lives. Had they given us everything that I’d had no problem with, all the equipment I’d needed, good arrangements, all that stuff, I don’t think we would have succeeded.²³

Breeden succeeded by shielding the students from the political battles Breeden faced with his Dean and other faculty members, and by convincing the students that regardless of the facilities or any hostile or apathetic attitudes they encountered from the faculty, the students needed to make the best situation out of what they had.

Bill Lee faced different situations, first at Sam Houston State University, then at The University of Miami. At SHSU, the faculty let him do what he wanted for two reasons. First, the Music Department enrollment doubled as the prospect of studying jazz in an academic environment became widely known. “Everything was in such infancy back then.”²⁴ (This aspect dovetails among all the subjects. Each subject has responded

²¹ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

²² Bill Yeager, interview by author, tape recording, San Diego, CA, 29 October 2000.

²³ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

²⁴ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

to the fact that since many of their colleagues were unaware of jazz and its musical structure, each of them had some freedom to build their programs as they saw fit.) Because of increased students and the emergence of jazz in the classroom, Bill Lee's obstacles were considerably less than Breeden's. Whit Sidener, current Chair and Program Director for the Studio Music and Jazz/Instrumental Program at the University of Miami, reinforces this idea. "There's one good thing about starting at the bottom ...there's not a lot to get in your way...Bill Lee, I think, had...free reign to do what he wanted, and he did it."²⁵

DeRosa, faced with similar obstacles as Breeden and Wiskirchen, was able to solve his problems by including all of his colleagues' programs in the music program. By the time he became Director of Music for Cold Spring Harbor School District in 1963,

...I began to attend administrative meetings, to observe, to see how the music program would fit into the *total* curriculum, because I knew that it was essential that it be *accepted*, and not be considered to be, 'here's the music department, here's the math department.' I always thought of it as part of the whole. Any administrating that I did was with that concept; how does it fit in terms of Social Studies and Science, Math, English...that I tie it in with the English Department, that I tie it in with the Art Department, so that it was a total involvement. And that's the way we got the kind of respect from the faculty.²⁶

Incorporating numerous teachers from either the junior high school or the senior high school enabled DeRosa to gain wider acceptance for his program and in addition, promoted the program to those who were in a position to support him in some capacity.

Fr. Wiskirchen, while experiencing some barriers, did not experience a situation as grave as Breeden's. At The University of Notre Dame, the Director of Bands initially:

...objected very strenuously to it, but he didn't have enough nerve to tell me 'no.' He never supported it...He never *didn't* support it in the sense of working against

²⁵ Whit Sidener, interview by author, tape recording via speakerphone, 25 September 2003.

²⁶ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

it, or trying to get rid of it...His big fear was that if we started a jazz band, the concert band would hurt. And I kept saying 'no way.' It doesn't work that way.²⁷

While never fully understanding Wiskirchen's intentions and beliefs, the Director of Bands eventually rescinded his stance, allowing he and Fr. Wiskirchen to work in a collegial atmosphere.

At Notre Dame High School, Wiskirchen was given considerable leeway to establish his program as he saw fit, in much the same manner as DeRosa. In essence, he had plenty of support after his colleagues at both the high school and the university understood he wasn't trying to take the students away from the other ensembles, although he had to work quite hard to establish his integrity at the university, "...I can remember making very subtly impassioned pleas when it came time for registration... 'Please audition for concert band!'"²⁸

FUNDRAISING

Two principal areas of communicating with administrators concern 1) fundraising and scheduling; and 2) solving problems of integrating a new program into an existing curriculum. Incorporating a jazz program into academic studies, either at public school or collegiate levels, requires determination, creativity, and a cooperation between administrators and faculty. A principal aspect of establishing a new program is funding: the source and magnitude of resources are critical issues. Often, when a program is initially established, startup funding can be somewhat generous. After the program is established, continuing funding can be controversial as the program requires money that may have earlier been allocated for existing programs. Jazz educators have turned, in much the same manner as a Director of Bands, to raising money to supplement their

²⁷ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999.

²⁸ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999.

program. Unfortunately, Leon Breeden and Fr. Wiskirchen had little initial funding and as such, devised manners to obtain funding necessary for the students development.

Breeden, upon arriving at NTSU, had very little money. “We raised all our money ourselves, we had no budget, I had absolutely no budget. For the first eight or ten years I typed every letter. I had no secretary, I typed every letter personally.”²⁹ Additionally, when Breeden wanted to take the One O’Clock Lab Band to the University of Notre Dame Jazz Festival, Breeden was able to expertly convince his dean that it was in the best interests of the students and the school that they be provided with the funds necessary to allow the trip transpire. By emphasizing the educational opportunities and aspects, it was difficult for the Dean to refuse.

Shortly after I arrived, this letter arrived and it said ‘we’re going to have a big jazz festival at Notre Dame,’ and I started weighing it carefully. When I went in to see this President that could say only ‘no,’ you’ve never heard as many educational terms in your life as I used...I said ‘we want to go up there to go to school, because we want to see what those other twenty-seven schools are doing to find out if we’re doing it right. Dr. Matthews, it will be a wonderful *education*.’ I didn’t say we were going up there to try to win a contest, that’d been the worst thing. He’d have said ‘no’ so fast it would have made your head swim.³⁰

As the program developed, Breeden devised creative methods, both to raise money and provide a professional experience for the band members. “One thing I did that was a little different, was on campus...I gave a concert, and I called it ‘Two Bands in Stereo,’ and I put the 1 O’Clock and 2 O’Clock on the stage side-by-side.”³¹ Breeden eventually raised money by recording the One O’Clock Lab Band in a professional studio. (He was given no financial assistance by the administration, so the money for the initial recording was raised by the band alone.) Up to this point, all school jazz

²⁹ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

³⁰ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

³¹ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

ensembles had recorded live concerts and sold the albums. Breeden felt these bands were too good to limit the band to a live recording. In addition, the band members would experience recording in a professional setting, enhancing their professional experiences in a student atmosphere. Once the first recording was made, the event became an annual occurrence, and the sales of these albums significantly aided in augmenting the financial support needed to develop the program. However,

When we made the first recording, I was prepared to get fired. I really thought I'd get fired. Because...the Dean...claimed later that he was for the jazz department, but he wasn't in any way shape or form. He felt it was stupid...even behind the scenes I heard many times later, what he would say about it.³²

Fr. Wiskirchen had much more funding support at Notre Dame H. S. than at the university. "That's been one area where I've always had support. I still don't have a budget (at UND)."³³ At the University of Notre Dame, while he had no budget, he did receive money for buses, equipment, and supplies. Since he did not abuse this system, his requests were never turned down. However, he was continuously at the mercy of the department chair or the band director. While at the high school, Nick Talarico, a former student observed that he "...hated that whole idea [fundraising]. The only thing he hated more than fundraising was parades."³⁴

Wiskirchen was, however, excellent at making the most of his resources and finding creative ways of acquiring materials.

Fr. George was great at finagling people out of charts. I was tickled and honored in the last few years to be considered among that list. I'd get a Christmas card from him and there'd be the Blessed Virgin on the cover and 'Greetings for a Blessed Christmas' and then in pen he'd write 'Got any charts I can use?' He made sure we were playing the real deal.³⁵

³² Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

³³ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999.

³⁴ Nick Talarico, interview by author, tape recording via speakerphone, 24 October 2003.

³⁵ Jim McNeely, interview by author, tape recording via speakerphone, 26 September 2003.

Nick Talarico, after removing approximately two hundred big band tunes from the Notre Dame High School jazz library, observed there were still more than eight hundred pieces left, all acquired by Fr. Wiskirchen during his years at the high school. Wiskirchen was able to obtain a large amount of music as a result of his authoring a music review for Downbeat Magazine.

...but with his contacts, he never had to buy music, so that was a big expense he didn't have. First of all, because he was writing for Downbeat, people were sending him review music all the time. I mean, we got to be very good sightreaders because he'd come in with this pile of music and he'd say 'okay, let's go through this stuff, see if any of it's any good.'³⁶

DeRosa, while at Walt Whitman High School, utilized a method currently employed by many school bands across the nation. He would contact local community organizations and civic clubs and offer the bands services in the form of concerts. "...I contacted the local Lion's Club, the Kiwanis Club, The American Legion, the PTA's, and we would do performances for them, a concert, and they would make a contribution to the jazz band."³⁷ As a result, in addition to the extra funding, another benefit was an increased and maintained visibility of the program and high school in the local community. The consistent respect for the school from the community resulted in an enhanced reputation for the music program in the eyes of the school district.

Bill Lee, as Dean of the School of Music at the University of Miami, had a different perspective on fundraising. Since a major function of his job was raising money for the School, Lee became an expert in identifying major donors and asking for money. His philosophy was to get one or two donors, believing that others would follow. His observations of many development officers at universities are less than glowing. Lee

³⁶ Nick Talarico, interview by author, tape recording via speakerphone, 24 October 2003.

³⁷ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

recognized that he was in a position to ask for large sums of money, and that all he had to do was ask.

At Miami, they would just come out of the woodwork. Since I'm the Dean, I'd meet them at cocktail parties...Because they basically have money, they want to give you the money...they want you to ask them, but most of the people at fundraisers don't have the "chutzpah" to ask for it. It gets down to the asking. In development, they cultivate them [donors], pick them up in cars, take them to a concert, take them to a rehearsal... they do everything that's necessary, but they all fail to ask for the donation.³⁸

Bill Lee had the resolve to ask for the money and as such, helped create additional facilities for the School of Music, including a second story to the Foster Music Building, and the Gusman Concert Hall.

FACILITIES

One of the challenges of integrating new courses into existing facilities is the task of finding available space. Creatively integrating a new program requiring space for ensembles, academic courses, applied instruction, and performances, can be a difficult task. Each of the principal subjects had creative and effective methods of accomplishing these goals.

Leon Breeden had a difficult time incorporating his program into the existing facilities. Rehearsals were held in storage rooms with leaky pipes and other distractions. The students recognized this inequity, and often "...the thing that worked hardest against me the most was the lack of facilities. The kids would send me these petitions, 'why do we have four drummers in one little room practicing sets?' Can you imagine 4 drummers with sets? What a bedlam that would be."³⁹ Ed Soph, student of Breeden's from 1963-1968, acclaimed jazz drummer and Associate Professor of Music in the UNT Jazz Studies Division, observed similar experiences.

³⁸ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

³⁹ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

When I got there, the program was very good, and the level of musicianship was as high as it is now. But the administration at the time, from the President's Office on down through the Dean, did everything possible to suppress the program, from everything from not allowing Jazz Studies majors to use grand pianos in the so-called "legitimate" part of the building, to relegating the Lab Band rehearsal hall to a dilapidated Army barracks. The drummers were not allowed practice rooms for their drum sets, and when we did find ways to "commandeer" skeleton keys to fit the old keyholes in the building in which we were located, the Dean would personally come down with a custodian and break the locks and put the drumsets out into the hallway.⁴⁰

Soph recalls a humorous, yet pointed event by one of the band members, Lou Marini Jr. (former saxophonist for the *Saturday Night, Live* and *Blues Brothers* bands), before one rehearsal by stating,

...we made the most of what we had. This place, when it rained hard, it flooded. Lou Marini one time came to rehearsal with a diving mask and flippers on, as a joke. That's how we dealt with it, was humor, and that's how Mr. Breeden dealt with it, at least to us, was with humor. He never really came right out and bad-mouthed people who were making it so difficult for him, which I think is just really something because, even though so much of his experience at that time was negative, he always presented a positive side to us, and never included us in those battles.⁴¹

Soph's comment reinforces Breeden's successful professional methods and philosophical beliefs. As the program grew, and the faculty gradually accepted the scope and focus of Breeden's educational objectives, the bands were eventually included within the regular music facility. Currently, there are two main rehearsal halls for the Jazz Studies program exclusively, Kenton Hall and East Hall.

Bill Lee's perspective is quite different. "Well, when you start a new program, you're basically bringing in new students."⁴² By creating a new program, students will attend who otherwise might not have initially attended. Fortunately, for DeRosa and Wiskirchen, they encountered few problems at their respective institutions. DeRosa

⁴⁰ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

⁴¹ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

⁴² Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

generally had good support at each of his public schools, and Wiskirchen, although placed in the gymnasium at the high school, was still able to make that work.

The bandroom was under one of the grandstands of the gymnasium. In fact, we were under the north end of the west stands. On the west side of the gym, there was a permanent stand, with room underneath for facilities. So we had a bandroom that was big enough for the concert band to rehearse in and the marching band when we had a music rehearsal. There was his office, and in the back there were six little practice rooms. A couple were used for storage and a couple were used for private instrumental teachers that would come in and give lessons.⁴³

Regarding the bandroom, Notre Dame High School alumnus Nick Talarico had a more pointed perspective:

...nobody would want it. We had this room, the bandroom was this room under the gym, which didn't even have a completely straight ceiling throughout the place. And, we were really crammed in there, and in fact, when the jazz band rehearsed,...the grand piano was tucked in this alcove with sort of a sloping ceiling...and we used to push the piano into the alcove, and Jim (McNeely) would kind of lever himself into the corner there, and then we'd build up the rest of the rhythm section around him and then set up the rest of the [music] stands. It was dedicated to the band, but again, it almost didn't even have enough useful space for us, let alone anybody else.⁴⁴

In order to accommodate the Notre Dame High School Melodons Jazz Ensemble rehearsal and the wind ensemble, they rehearsed after school or during lunch period, an aspect many current high school jazz ensembles utilize.

All of the principal figures found creative solutions to problems encountered with administrators, and as a result, eventually earned their administrators' respect. By extending collegiality and increasing awareness of what they were trying to do and their program goals, Breeden, DeRosa, Lee, and Wiskirchen were able to get beyond initial setbacks and lead their programs to higher levels of accomplishment.

⁴³ Jim McNeely, interview by author, tape recording via speakerphone, 26 September 2003.

⁴⁴ Nick Talarico, interview by author, tape recording via speakerphone, 24 October 2003.

Chapter 6: Faculty

Dealing with faculty at any level is an additional major area requiring insight and discussion. The four primary educators each had effective methods of dealing with various colleagues with less than positive perspectives on jazz education, (although it should be pointed out that not every colleague for each individual was opposed to establishing a jazz program). Concerns over facility space, viability of the new curriculum, and scheduling of classrooms and practice rooms are issues dealt with by all principal figures.

As stated in Chapter 5, Fr. Wiskirchen encountered passive opposition upon his arrival at the University of Notre Dame by the Director of Bands. Bill Lee's colleagues were an unaware, uninformed faculty who did not understand or particularly care about the impact of the new jazz program. Clem DeRosa was able to gain respect from his colleagues by initiating projects with them. Leon Breeden, unfortunately, is the only principal educator who encountered resistance and open hostility from initial colleagues.

It wasn't received at all. I mean...most of them were not even aware of what we were doing. That is as simple as I can make it. They did not appear, they never came to a rehearsal, they never came to concerts, and, I don't think they really knew what I was there for. Gene Hall [previous Director of Jazz Studies] told me that... 'several delegations, of the *faculty*, went to the President's Office to try to get this thing called 'jazz' out of here, it doesn't belong here. It has no place in this school.' That's what they kept saying. And when I came there, that was still fairly prevalent, believe me. I didn't feel like we were one of them. I felt I was in an extremely gray area, where I was fighting for our existence almost every day. And the guys didn't understand that. They just wanted to play, they wanted to get their horns out and 'let's go'.⁴⁵

Dr. Robert Morgan, Director of Jazz Studies at Houston School for Performing and Visual Arts (Retired), alumnus of UNT and the One O'Clock Lab Band, entered UNT in 1959, the same year as Breeden began, and offers a revised perspective.

⁴⁵ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

All the faculty were off in their own little corners...I think the classical faculty, in my opinion, I don't think they were really *aware* of what Leon might have been trying to do. From the standpoint that it wasn't that codified, and then to some degree they didn't care, and to the large degree they were just so busy with what they were doing.⁴⁶

Incrementally, Breeden was able to demonstrate progress, although there remained some faculty who were still quite opposed. "They saw us as a threat, instead of an addition...I kept trying to get that point across. 'we're not trying to replace anything you're doing. We're not taking anything away from you.'"⁴⁷ Eventually, as the national recognition grew and the opposing faculty retired or moved on, the newer faculty understood the significance of Breeden's vision, and as a result, the program grew exponentially. Breeden additionally was able to gain the support of new faculty, not only to the School of Music but also to the entire university, discussed in Chapter 8.

Clem DeRosa, by collaborating with the faculty on joint projects, was also able to get past the initial unfamiliarity. Additionally, DeRosa was able to transfer ideas and concepts from one aspect of public school life – athletics – to music in terms of national recognition and overall achievement.

I don't think they really misunderstood. I think that they couldn't grasp the overall concept. They were willing to look at being in sports as being a vehicle for students to gain pride, gain self-confidence. And when I introduced this concept as another way for students to gain confidence and self-discipline, I think it was just too new at that point. We had some youngsters who could not possibly participate in any sport who played instruments and...receive national recognition on television, and they couldn't dribble a basketball. It was kind of innovative at that time to have another vehicle where students could excel.⁴⁸

DeRosa was alluding to his jazz ensembles' performances on a halftime show for a Buffalo Bills National Football League game, televised across New York state, and the Walt Whitman High School Jazz Ensembles' performance on Johnny Carson's Tonight

⁴⁶ Robert Morgan, interview by author, tape recording via speakerphone, 8 June 2001.

⁴⁷ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁴⁸ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

Show, the first-ever performance by a high school band on this show. By achieving such an unprecedented level of recognition for a public school organization, DeRosa and the students earned the respect and admiration from the district, peers, colleagues and other students. This level of student significantly raised interest in becoming involved in the district's music program. By providing a different arena for non-athletic students to gain recognition, DeRosa created an atmosphere of serious musical interest and development in the district.

Bill Lee had different sets of issues at both Sam Houston State University and The University of Miami. At SHSU, the reception by the faculty was a non-issue, since they didn't know anything about what he was doing. "From the prospect of it, the faculty always hates anything that's new...everybody likes change, except the people it affects...They welcomed me because they knew things had to change, [but] they didn't know how."⁴⁹ Lee knew there would be some resistance in the future, but he was able to effect change for his program because of a demonstrated pattern of disregard and indifference by the faculty. This actually worked in his favor, as the faculty, had they taken a keen initial interest, possibly would have been somewhat more unwilling to allow his program to develop. Since enrollment doubled as a result of his new jazz program, the faculty, by their indifference, actually benefited in the long run.

At UM, Lee had far-reaching authority to effect change as he saw fit. Upon his arrival, Lee instituted a seven year plan for developing a Jazz Studies and Commercial Music program, added jazz educator Jerry Coker to the faculty, and worked to increase enrollment. As a whole, the faculty accepted the changes, since they recognized the advantages of a strong jazz program.

⁴⁹ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

Fr. Wiskirchen experienced much more support as a result of collaborating with other faculty on joint projects, similar to that of DeRosa. While at the high school, Wiskirchen collaborated with the theater faculty, providing students with other performing opportunities.

I'll tell you a perfect example... the Director of the Theater. The show orchestras were built out of the jazz band, and he was directing the plays and we would pick the musicals and work all this stuff together, so he and Fr. Wiskirchen were working on these things a lot. Again, they would give us opportunities to do assembly concerts at school, and he was very, very supportive.⁵⁰

It is commonplace for many music and theater departments to work with one another and collaborate on variety shows and/or musicals. In the 1950's, incorporating the jazz ensemble into this collaboration was quite significant and resourceful. In addition, the goodwill extended by Wiskirchen toward the other faculty members allowed the program to develop more closely according to his vision.

The four principal educators faced negative issues in some manner while dealing with their faculty, and each person dealt with those issues and the faculty in a unique, creative, and effective manner in solving those problems. One subject dealt with his issues by working with his faculty and transferring common perceptions of one school aspect to another, one figure had academic freedom to implement his goals, another built the program in spite of the faculty's objections and obstacles, and the final individual collaborated with faculty on joint projects to enhance the students professional and musical experiences.

⁵⁰ Nick Talarico, interview by author, tape recording via speakerphone, 24 October 2003.

Chapter 7: Recruiting

The area of recruiting is a major issue for any music educator at any level. How does a teacher encourage students to be in band, jazz ensemble, or choir, or, encourage students to attend their college or university? Each educator utilized his individual style to develop his program into a desirable environment for prospective students. Fr. Wiskirchen was able to eventually work with the University of Notre Dame Director of Bands, DeRosa created an atmosphere of interest in jazz at each school he served, Breeden was able to utilize different means throughout his tenure, and Lee utilized the local community to his and the students' advantage.

Fr. Wiskirchen had one of the more daunting tasks at the university. His impassioned, 'subtle plea' for people to audition for the concert band is previously cited in Chapter 5. His methods of encouraging students to play in the jazz ensemble were by working with the Director of Bands in a unified manner that convinced the students that they would a) benefit equally from their experiences in both the wind ensemble and the jazz ensemble, and, b) the time and energy would be an invaluable experience. Fr. Wiskirchen felt "the kids can make time, if they want to do it."⁵¹

Additionally, Wiskirchen was frustrated by no scholarship money available for students at a major private institution. By combining a learning experience with an enjoyable atmosphere, Wiskirchen demonstrated that students playing in the jazz ensemble was an attractive endeavor. By providing extra musical experiences for the students such as trips to jazz festivals, assisting in running the Notre Dame Jazz Festival, or bringing in guest artists, Wiskirchen provided an atmosphere conducive to learning and varied enough to further develop and maintain interest in jazz and the program.

⁵¹ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999.

However, at the high school, his students helped develop the program by encouraging growth and setting examples for the younger students. Additionally, as a private Catholic school, Wiskirchen had the benefit of a multitude of schools from which he could draw upon for good players that would automatically be attending a Catholic school. Instead of the traditional public school 'feeder system,' Wiskirchen had at his disposal many other private Catholic schools for recruiting students.

Wiskirchen's contacts with professional musicians additionally aided in providing resources or materials for the students. He was continuously was in contact with Chicago professional musicians, utilizing them as resources. Frank Panico, Wiskirchen's collaborator on Wiskirchen's pioneering book "A Manual for the Stage or Dance Band Trumpet Player" was a close friend of Wiskirchen's, and would attend rehearsals and provide instruction on phrasing, style, and articulation. Having professionals around a high school rehearsal presented a serious atmosphere about music, which inspired the students to continue to develop.

Clem DeRosa developed interest in his jazz ensembles at each of the schools at which he taught by raising the level of musical quality to a point that other students, witnessing the success of the ensembles, inspired them to participate. Ron Smith, former student of DeRosa and current teacher at La Guardia High School for the Arts in New York, supports this point. "The kids in junior high school, we all got talking, we would want to be whatever 'this' was."⁵² In addition, Smith provides insight into DeRosa's recruiting abilities on a more emotional level, "The kids....he got to us at a real visceral level."⁵³

⁵² Ron Smith, interview by author, tape recording, New York, 14 October 2000.

⁵³ Ron Smith, interview by author, tape recording, New York, 14 October 2000.

Opportunities for the Whitman Jazz Ensemble to perform for community organizations, as mentioned earlier, are examples of how DeRosa achieved respect and recognition for the program. In order to achieve this level of success, DeRosa demonstrated that a thorough knowledge of instrumental methods, pedagogy and mechanics of playing each instrument was vital to his student's achievements. "I knew exactly what I wanted because I played the instrument. I knew exactly what mistakes they were making, and [could] say 'look, this is how you have to correct it.'"⁵⁴ In contrast, Fr. Wiskirchen did not have this expertise, but demonstrated to the students that he was willing to learn from as many resources as he could find.

Leon Breeden's philosophies of recruiting were altogether different and quite startling, compared to the other figures. Breeden developed the program by raising the performance level of the ensembles, and adding courses such as improvisation, theory, composition and arranging, and history. Once the One O'Clock Lab Band was raised to a professional level, the ensemble then "sold itself." Ed Soph supports this perspective.

The band sold itself, that's why I went to school. When I was in high school I went to TMEA, I was in the symphony orchestra playing timpani and somebody said 'hey, let's go hear this jazz band,' ...and I went and heard this band, and I couldn't believe it. I'd heard, as a kid, a teenager, my dad taking me to hear Ellington and Basie and bands like that, you know, that was great. But to see these guys up there, and they all looked so sharp and so cool...just the intonation, the precision, and the fact that there was nobody up in front of the band beating time. Breeden would count off the tunes and get out of the way. And right then and there I said 'that's where I'm going to school.'⁵⁵

Bob Morgan observed the effect performing at the Notre Dame Jazz Festival had on the program in 1960.

What really put the school on the map was when the band – and I was in the band – when we won the Notre Dame Jazz Festival in 1960. Stan Kenton was one of the judges and when he discovered the band and discovered the school, that's

⁵⁴ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

⁵⁵ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

what really started putting the school on the map nationally which of course reinforced the school's reputation in the area. And I'm sure that from that point on is when more of the out-of-state students started coming.⁵⁶

By presenting the ensemble out of the state, the program's reputation was greatly enhanced. Breeden further approached recruiting without ever asking a student if they would like to come to the school.

I never one time, in all the years I was at North Texas, went up to a great player that I heard at the Kenton Clinics or anywhere else, and said 'why don't you come to North Texas.' I never once solicited a student, of any kind. Never. I made a vow to myself I was not going to do that. If a student expressed interest initially, I'd say, 'well, let me have your address, and I'll have the Registrar send you a catalog, and if you have any specific questions about it...and then I'd answer.' I was courteous about it, I'd do my best to answer, but only if they asked me. Only if they asked me.⁵⁷

Ed Soph reinforces this aspect. "What Mr. Breeden would do is, as he still does a great deal now, is he would go out to festivals and adjudicate. And I'm sure that when he saw a promising person, he would get information to him."⁵⁸ Additionally, Soph witnessed the powerful effect the continuous campus visitations of high profile jazz performers had on the students.

That was another important aspect. He would bring people in, people going through Dallas, composers, arrangers, fine musicians, he'd make a point of getting them up to school so that they could hear the band and in effect, clinic the band, something that of course the administration would never have allowed had we gone through them.⁵⁹

In this respect, Breeden's approach to recruiting was minimal. He never directly approached students, but rather encouraged the students to visit the school. Once the students visited, a demonstrated interest was shown, and they were much more likely to audition and if accepted, attend. This philosophy was utilized as a result of the emerging

⁵⁶ Bob Morgan, interview by author, tape recording via speakerphone, 8 June 2001

⁵⁷ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁵⁸ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

⁵⁹ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

widespread popularity of the NTSU One O’Clock Lab Band, although Breeden was able to employ this approach only after the program was raised to a high profile level. Because of extensive touring with the One O’Clock Lab Band, his former students performing as professionals or teaching at other collegiate institutions or public schools, and national visibility through high-quality recordings, students chose NTSU over other schools. “I felt that the strength of our program is, is coming from within the people. They want to be here, they want to do it.”⁶⁰

Bill Lee utilized a much different approach at the University of Miami as Dean of the School of Music. Situated in the heart of a major tourist destination city such as Miami afforded Lee the advantage of offering the possible resources of many performing opportunities to potential students. “I never thought locally because you can’t build a program locally, unless you’re in a megalopolis...Most universities are in a small town.”⁶¹ With the potential to find performing experiences to either supplement income or act as a sole source of income while earning their degree, Lee utilized that aspect to his advantage. Whit Sidener identified this aspect as a significant reason for his attending UM as both an undergraduate and remaining as a graduate student.

I came here basically because Miami had a lot of work. A lot for musicians. In Miami Beach...there were a ‘million’ clubs, and all the hotels had big bands and big shows and that kind of thing so, that was one of the main attractions, for me to come here [the city of Miami] more than the University of Miami.⁶²

In addition to the Miami metropolitan area, Lee, in his capacity as Dean, was able to attract students through financial incentives by providing additional scholarship funding or removing extra fees. In 1964, both music and non-music majors were required to pay an additional fee for applied lessons, but Lee felt that the \$50 to \$80 fee

⁶⁰ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁶¹ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

⁶² Whit Sidener, interview by author, tape recording via speakerphone, 25 September 2003.

was unfair to music majors. He was able to convince the business manager that non-music majors should remain paying their lesson fees.

...I went to the business manager and I said 'it's unfair to charge a person because he wants to be a musician. He can be a plumber, or an English teacher, he can be anything else, but if he's a musician he's got to pay extra. That doesn't make any sense, does it?' And he said 'No, I guess it doesn't.' I said 'but all you're worried about is the financial application so what we want to do is...people who are not majoring in music, who just do it for fun, we don't want to keep paying for their lessons.' He said 'well that makes sense.'⁶³

Lee restructured the policy of applied lesson fees which was a financial benefit for the student.

And the other thing I did at Miami, I waived all applied fees...If you take a half-hour lesson once a week, it's so much an hour, but if you take 6 or more credits per semester, you don't pay anything for applied (lessons). Well, all music majors take more than 6 credits of music a semester, so then all applied fees are waived. I did that the first week I was there.⁶⁴

By waiving applied lesson fees for music majors and convincing the business manager that only non-music majors should pay for their applied lessons, Bill Lee established financial incentives supportive of the music majors. This aspect is critical, since The University of Miami is a private school, significantly dependent upon tuition.

Lee was also able to attract students by stimulating their competitive spirit. When creating posters announcing audition dates for the school, Lee designed them with specific objectives in mind for specific instruments. "I think the way to do it is you voice it so you say you're auditioning students for next fall but you only have room for one flute player. And immediately, 97 flute players want to be that one. The school's that good."⁶⁵

⁶³ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

⁶⁴ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

⁶⁵ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

Lee was also able to raise the level of the school itself in the eyes of the music education community. After that aspect was established, he was able to attract students via additional means. “We would have a contemporary music conference once a year, we’d have a jazz festival once a year...we’d invite high school bands and choirs in to the program so they could see the facilities and meet the faculty. And they’d hear the college groups perform.”⁶⁶ By getting the students on campus and hearing their groups, students were much more likely to attend school at The University of Miami.

Recruiting remains a significant aspect of jazz programs at the university level, especially at leading institutions. A parallel with college athletics arises, as the top programs are constantly recruiting the best players in order to maintain their level of quality. Similarly, top music programs are always looking for outstanding players in order to maintain their level of quality and performance, which in turn, attracts the best players. Sidener’s perspective on recruiting issues past and present, while sharply differing from Breeden’s, reinforces this parallel.

Nothing ever really sells itself, I mean, we always get a good basic student body, but we’re always hitting the pavement looking for and recruiting the really exceptional students that fill out and make our ensembles really good...There’s a lot of jazz programs out there. I mean, just look at that jazz education Downbeat thing that just came out...there’s a bazillion ads in there for a lot of programs, a lot of kids that play jazz want to go to New York...And, the University of Miami is a private school so, cost is always a factor...I could scholarship everybody, but some have to pay...And now, in addition, they want us to have kids not only that are great musicians but have 1200 SAT’s...The ante goes up as things go along...everybody here sends out letters, calls students, beats the bushes, always in touch with students we have here “[saying] hey, who have you got back at your high school that’s really good that we might want to get to come here,” “there’s this really good trumpet player”...it’s not that much different than sports.⁶⁷

Each one of these men had unique methods of attracting students to attend their institutions or to perform in their ensembles. Each figure developed their own personal

⁶⁶ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

⁶⁷ Whit Sidener, interview by author, tape recording via speakerphone, 25 September 2003.

style, which ultimately proved successful. Recruiting is a recurring issue at every level of all educational programs and as such, requires thoughtfulness, creativity, and a willingness on the part of all concerned to jointly share the responsibility. When this occurs, positive results are achieved.

Chapter 8: Program Growth

Once a jazz program is approved, the next step in the process is building the program. By this time, some measure of administrative support has been demonstrated, faculty have been apprised of the new addition to the department, and the business of recruiting students to participate in the new program is underway. Having someone with excellent administrative skills to coordinate the new program is vital, as these skills can help solve many problems. Ultimately, being able to promote the new program and draw interest from diverse audiences greatly enhances the recruiting process. The four subjects each had their own methods of developing their programs. Some of the specific events in this development are discussed in this chapter.

The three areas of skills I have identified that foster program growth are administrative skills, promotion, and gaining recognition. As has been discussed, administrative skills are required in order for someone to function satisfactorily as coordinator of a jazz program, and are necessary to move the program to a higher level of success. In addition, implementing special and unique events that draw students and possibly their parents to the campus will aid in recruiting, and presents the institution in a positive manner.⁶⁸ Being able to present the top ensemble in high profile venues gains recognition for the program, and benefits everyone involved: the students, the institution, parents, administrators, faculty colleagues, and the director.

ADMINISTRATIVE SKILLS

Good administrative skills are a crucial quality possessed by the four principal figures. Each man was able to manage all aspects of the administrative part of their

⁶⁸ For this study, I define promotion as disseminating information about the program through various means that appraises the local community and/or the national public of events and achievements, and establishes good relations with local and/or national civic leaders in order to inform others of the program's continued development.

positions expertly, as evidenced by their professional successes. While at Whitman High School, Clem DeRosa's acute perceptions when communicating with administrators, as well as faculty acceptance of his efforts, aided in his program's development. Mr. DeRosa further developed administrative skills as Director of Music at Cold Spring Harbor District.

When devising the curriculum for the Cold Spring Harbor District music program, his first motivation was for the benefit for the students. DeRosa concentrated on the overall structure first, then worked inward toward the details. His vision was a fully integrated system that would smoothly guide the student from point to point.

...everything that we put together, that entire program, K-12, had to do with only one thing: what are we doing for the students. Students are the most important thing. So, whatever you put together, what is the finished product? Is that student enjoying what he's doing, or she's doing? Is that student getting the most out of the program we've developed? How is that student going to progress from 3 to 4, from 6 to 7, and so on?⁶⁹

This is an area in which DeRosa was able to make an enormous impact. By structuring a system in which the student would move seamlessly from one grade and level to another, the students made substantial and definable progress, and they enjoyed the process along the way. While not providing a direct benefit to the jazz program, DeRosa's structure provided a quality learning experience for the entire district's music students.

An additional administrative practice implemented by DeRosa concerned hiring new teachers. He created an arrangement with his administrators to allow a prospective teacher to be temporarily hired for one week, providing the current teachers enough time to observe the applicant's teaching skills.

The other factor of administration that I felt was always important to me was when I hired new teachers, I would always hire teachers who could perform, and

⁶⁹ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

who could also communicate. I didn't want just performers. I didn't want book-learned teachers. I wanted teachers who knew what it was like to stand up and perform, but I also wanted to be sure that they would communicate.⁷⁰

The aspect of DeRosa requiring the complete teacher instead of one who might have been an excellent student but little performing abilities, or one of exceptional performing abilities but little pedagogical training or abilities, demonstrates his understanding that teaching music effectively and properly requires excellent abilities both as performer and educator. From DeRosa's perspective, if one is going to teach, they must know how to do.

Bill Lee was equally adept at administration while serving as Dean of The School of Music at The University of Miami, then as Executive Vice-President and Provost. His methods of daily operations and his long-term vision enabled him to achieve his goals. In order to accomplish these goals, an administrator needed:

...to be organized and to have a plan...always anticipate. If you're a conductor, they say the anticipation...is more important than anything and...that tells you everything. A guy raises his hand [baton hand] real quick, you know it's going to be fast...the same thing in administration. So if you know Friday is going to be a crisis, be prepared for it. It's only Tuesday, so you've got two days to get ready for it...project.⁷¹

As an administrator, Lee was able to deal with potential conflict by being prepared and anticipating possible problems. Because of his success, he was able to assist the jazz program by providing administrative support that would benefit the entire School of Music.

Leon Breeden's administrative skills are evident in the development of the NTSU Jazz Studies Program. At one point, there were 17 jazz lab bands, rehearsing well into the late evening and on weekends. As mammoth a job as a program of this size would be to oversee, Breeden set aside one hour every day for administrative maintenance. He was

⁷⁰ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

⁷¹ Bill Lee, interview by author, tape recording, San Antonio, TX, 14 March 2000.

determined that each question or request from the students get answered or addressed properly, but in order to manage the countless questions, he resorted to requiring that any question or request be written down with the person's name and phone number and the note be slid under his office door. Amazingly, he always responded in a timely manner. "One thing I learned early was to respond when a question came in."⁷² It is a credit to his perseverance and organization that he was able to teach his class load so professionally and thoroughly on top of the considerable administrative requirements.

Additionally, Breeden was able to effectively utilize student help, although he kept himself involved in all facets of the program. Bill Yeager remembers Breeden's complete immersion in the program. "He delegated authority fairly well, but was always pretty much doing everything himself, I mean he was very hands-on. He was there all day, every day. You couldn't walk into Lab Band hall and not have Breeden there."⁷³ Breeden was provided two or three graduate assistants in the early years of the program, and was gradually allotted more as the program expanded, requiring close monitoring of his assistants in addition to the rest of the program.

PROMOTION

Leon Breeden provides many insights into his skills at promoting the Jazz Studies program at NTSU. Breeden recognized the importance of disseminating information about the program to not only the faculty, but was serious about interacting with the local community.

Very important. That's one thing that helped us. I would highly recommend that to any leader, to go out and play for the Rotary Club, to play for the Lion's Club, make a speech...I was invited to speak to the Dallas Symphony League. All these rich ladies over in Dallas that back the Dallas Symphony. And I gave a very well-balanced [speech]...I was very cautious not to try to sell them on jazz at all. And

⁷² Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁷³ Bill Yeager, interview by author, tape recording, San Diego, CA, 29 October 2000.

I did a lot of emphasizing George Gershwin and things like that that they would know something about. And it ended up Cuthbert (Breedon's then-Dean at NTSU) was in the audience. That's one of the few times he came up and said 'that was pretty good Leon.'⁷⁴

Breedon would often take the band on performance tours both nationally (to the Notre Dame Jazz Festival, and to Los Angeles, Seattle, and Philadelphia) and internationally (Europe, Mexico, and the Soviet Union). He felt that getting the band's reputation known by a wide audience would serve both the students and the university. "I took the band out. I got them out of Denton, Texas. I took the band to South Bend, Indiana two years in a row. I took them to Georgetown University, in Washington, D.C., I took the band out to let other people hear them."⁷⁵ This demonstrates that performance tours have a positive effect for promoting a music program.

Breedon promoted the band by other means as well, including apprising the university faculty of the outstanding jazz program.

Every time we had an opening of the fall semester, they [the university] would send out a little brochure, and they would have a picture of all new faculty members with little background... I made sure that they got a free, brand new album sent right to their office... And I'd put a little note on there 'I direct the jazz program here, and we'd welcome you to come to our concerts.' And it was astounding how well that worked. It let them know, arriving on a new campus, that here was a part of this university that "thinks enough of me in Science," or whatever it is... I wasn't trying to win any awards, I was just trying to let them know they would be welcome to come to our concerts.⁷⁶

This small gesture helped the jazz program's local reputation as many new faculty attended the concerts and observed the high level of jazz performance on their campus. Incrementally, the Jazz Studies program and Leon Breedon earned the respect of the faculty and the upper administration.

⁷⁴ Leon Breedon, interview by author, tape recording, Denton, TX, 16 March 2000.

⁷⁵ Leon Breedon, interview by author, tape recording, Denton, TX, 16 March 2000.

⁷⁶ Leon Breedon, interview by author, tape recording, Denton, TX, 16 March 2000.

Breeden also promoted the program by regularly inviting professional jazz musicians to the campus for either a short residency, a performance, or a clinic. Often, upon hearing the talented students in the program, they would either hire them directly, or recommend them to other professionals. “I tried to bring the people who were out doing it (professionals) back, and let them hear what these kids could do and they went out and they were our apostles. They were spreading the word, ‘you ought to hear those kids I heard down there.’ And they really helped us more than anything.”⁷⁷ Once word had spread about the high level of performance at NTSU, other professional jazz musicians leery of working with students more readily accepted invitations to perform or provide a clinic at NTSU.

Finally, Leon Breeden felt that the best way to promote the NTSU Jazz Studies Program was simply letting the One O’Clock Lab Band perform. After the reputation had been substantially built to national recognition, Breeden discovered that the most effective manner of announcing the ensemble as well as effective advertising was via simplicity. “I never spent one dime for advertising, not a penny. And I think the best advertising we ever had was when we got on stage and I said ‘And now, here’s the One ‘O Clock.’ And the people would go crazy. I mean, they thought it was Roger Staubach of the Dallas Cowboys.”⁷⁸ (One must assume this enthusiasm primarily of the Denton audiences).

RECOGNITION

Getting a program recognized is crucial to the continued development and/or maintenance of any program. Recognition is important since it can significantly aid in recruiting, fundraising, and administrative support. Each principal figure, through

⁷⁷ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁷⁸ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

recognition (either locally or nationally) of the program in some manner eventually received additional administrative support and benefited in recruiting and fundraising.

The areas of administrative support, recruiting, and fundraising are interdependent with recognition. If one receives support, has good recruiting skills, and enough funds to promote the program, then recognition will likely follow. When acclaimed recognition is achieved, support will most likely ensue, providing one with the means to recruit more effectively and raise funds, thereby increasingly promoting the program and gaining wider recognition.

At The University of Notre Dame, Fr. Wiskirchen benefited in recognition as a result of the Notre Dame Jazz Festival. Since he was faculty advisor for the festival, his groups were always featured in some capacity, thereby retaining constant recognition and visibility. He also had the immediate support and prestige of teaching at the preeminent Catholic university in the United States.

Wiskirchen also, through various contacts, and, after developing the high school band to significant artistic success and recognition, received an invitation for the high school band to play at the Kennedy Center in Washington, D.C., sharing the stage with three other notable jazz groups: Towson State University Jazz Ensemble (conducted by Hank Levy), Al Cohn's Big Band, and the Count Basie Orchestra.

The concert was produced by Willis Conover and The Voice of America. John Wilson, famed jazz critic of the New York Times, reviewed the concert – which turned out to be the best review I've ever gotten. I can still remember the quote: "Perhaps more than any of the other groups, the group that best showed what has been and what is possible with jazz was the high school band from Chicago." He liked the variety because we performed an old [Jimmy] Lunceford tune, a Jim McNeely original, and some rock tune.⁷⁹

⁷⁹ Dr. Keith Winking, Reverend George Wiskirchen: Father of Jazz Education, *Jazz Educators Journal* 28 (March 1996): 42.

Performing at The Kennedy Center lends immediate credibility to any ensemble. Sharing the stage with such noteworthy ensembles adds to that reputation, and the additional benefit of such lofty praise from a renowned jazz critic solidifies that credibility beyond question. Each of the principal educators attained levels of success equal to or better than Fr. Wiskirchen's in some manner and as such, received positive and meaningful dividends from administrators and faculty which translated into increased program development.

Clem DeRosa's programs in New York City also demonstrated a high level of recognition. As has been previously mentioned, the Whitman High School Jazz Ensemble performed at halftime in a televised professional football game in Buffalo, and then performed on Johnny Carson's Tonight Show in Los Angeles. Through DeRosa's ability to initially present the band in various community contexts such as Kiwanis and Lions Clubs, community support was such that the administrators provided additional means for program development. Additionally, DeRosa was professionally connected to many people in the music industry as a result of a period spent as a professional musician in New York State. Once he established to his administrators that the music program was receiving acclaim on a local level, the program received further support, enabling DeRosa to secure performing opportunities beyond the immediate community.

Leon Breeden gained recognition for the program by first building the quality of the ensembles, then by scheduling concerts both on campus and away. The NTSU Jazz Studies program, by virtue of the many professional quality recordings and numerous performance tours, became recognized as a leading program in jazz education. The numerous high visibility performances given by the One O'Clock Lab Band lend support to this point, as evidenced by a performance at The White House in 1967, in a joint concert with Stan Kenton's Neophonic Orchestra at The Dorothy Chandler Pavilion in

Los Angeles in 1966, televised on ABC, and the first ever evening performance by a collegiate jazz ensemble at the Music Educators National Conference Convention at the Seattle Opera House, 1968.

Recognition came from both within and away from the campus, although this aspect was still contentious, according to alumni. Bill Yeager observed there was a wide disparity between support on campus from other faculty and music majors, and away from campus.

“You weren’t the North Texas One O’Clock band until you got out of town. When you were there, in the experience, you always got the feeling of being a bit of a second-class citizen for the rest of the music department. Even though, here it is, the shining gem of North Texas, we were considered a bit outcast and second-class.”⁸⁰

Getting a program recognized is the result of several factors: building the program to a level of excellent quality thereby earning support from the administration which leads to increased financial support, and promoting the program as a desirable place to learn. When these aspects are achieved, then recognition is achieved.

⁸⁰ Bill Yeager, interview by author, tape recording, San Diego, CA, 29 October 2000.

Chapter 9: Educational Philosophies

Each of the principal figures have individual professional and personal philosophies that have guided them through their distinguished careers. These philosophies are manifested in both recognized achievements of their programs and the perspectives of their alumni. Each man is an outstanding musician, educator, professional, and person. Educational philosophies encompass not only their professional goals, but incorporate their personal goals as well. As a result, their professional beliefs on education are intrinsically linked with their personal beliefs on life.

Fr. Wiskirchen summed up his educational philosophy beautifully as part of the planned subtitle on a book he is currently authoring, ‘Ars Longa, Vita Brevis,’ – ‘Art is Boundless, Life is Short.’ Fr. George recognized that there is just not enough time to do everything we want in life, and that there is so much to experience in music. Even though we will never be able to encounter all there is to experience in music, we should make the most out of the time and musical experiences we have.

Jim McNeely felt Fr. Wiskirchen’s philosophies were evident in the instruction, not so much in the specific details and pedagogical methods, but in how Fr. Wiskirchen dealt with the varying abilities in each student. “As any really good director would do, he would see the strengths of his students and really encourage those strengths and give you an opportunity to develop them.”⁸¹ By identifying then encouraging each student to develop those strengths, Wiskirchen inspired each student in a manner that kept them interested and developing in jazz as well as contributing to the whole ensemble. “He also encouraged some of us to improvise, and also encouraged some of us to write arrangements, and I thought that was a very important part of what he did. I really got

⁸¹ Jim McNeely, interview by author, tape recording via speakerphone, 26 September 2003.

my start as an arranger writing for the stage band there, and being encouraged by him.”⁸² Composing jazz ensemble pieces in high school at that time was fairly unheard of, and yet quite acceptable to the students. Fr. Wiskirchen had the ability to get the student to understand that learning how to compose and arrange was as much a facet of being a jazz musician as learning how to play a part. At Notre Dame High School, jazz improvisation, composition and arranging were natural components of playing jazz.

Fr. George Wiskirchen achieved his numerous successes by providing his students with newfound strategies for understanding jazz phrasing and articulation, and how to compose, even while still in high school. Fr. Wiskirchen’s dedication to his students professional and personal welfare always exceeded his own, and he emphasized that the students came first. In addition, he and Leon Breeden shared another common element, administrative/collegial support. “I got no support whatever from the music department, as such.”⁸³ This is all too often a common thread among many jazz and non-jazz music educators, but it does underscore the determination on the part of Fr. Wiskirchen to prevent outside influences from negatively affecting their students learning experiences.

Clem DeRosa made transfers between academic and professional experiences which formed and shaped his educational philosophies, and had specific ideas how jazz education has developed over the past thirty years. His experience combines skills as an administrator with a professional career as conductor and leader, providing a keen insight into his educational and professional thought processes.

Well I think mostly, to observe administrators whom I respected...If there were elements in their administration that I liked, then I would incorporate them and then develop other administrative skills to fit the situation... Those kinds of experiences have helped me to become a better leader in terms of the orchestra.

⁸² Jim McNeely, interview by author, tape recording via speakerphone, 26 September 2003.

⁸³ Fr. George Wiskirchen, interview by author, tape recording, South Bend, IN, 6 November 1999.

The planning; how you move from A to B to C; when you rehearse a band; what book you pick out, where are the essential factors. In most cases, I have only one hour to talk through a two-hour show, and you had better know how to be a good administrator, so that when you walk in, the first thing I always do is to become friendly with the people because they are all new. [And] I've always thought of an administrator, at any level, you're constantly being evaluated. They want to see how you are going to handle the situation today. To make good decisions, and to make decisions that show concern for other people, other areas.⁸⁴

The technique of a philosophical transfer from the educational environment to the professional environment demonstrates a keen sense of awareness of his professional and personal history. DeRosa drew upon his past skills and knowledge and applied them to a different situation with demonstrated success.

Creativity is a major element in DeRosa's philosophy. By looking beyond the standard application of knowledge and dissemination of information, DeRosa felt there was a need for students to be trained outside of the traditional classroom structure. DeRosa altered the status quo when teaching his first course to graduate students at Columbia Teachers College.

I was totally radical. I said to them, the first class I had, that "I want you all to know that you are all going to get an 'A' for this course. So, let's disregard that, that's out of the picture...you're not going to have to buy a textbook, so you save \$25...I'll do all the research, and we'll prepare together"...But, in planning the course, I had looked at what was being taught before and it was all being taught logically, but there was *no* creativity. No human qualities. You've got to build into everything, you've got to build in the human qualities, the human condition.⁸⁵

DeRosa accomplished this task by establishing projects pertinent to the daily operations of educational administration such as devising educational plans, long-range budgets and dealing with possible budget cuts, and faculty collaborations. DeRosa wanted the students to face real issues confronting teachers, and upon facing those issues, how one could effectively deal with them.

⁸⁴ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

⁸⁵ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

Regardless of educational level or ability, Clem DeRosa worked to provide his students with an educational experience that students would later encounter in their professional lives. Ron Smith provides aspects of DeRosa's demeanor during rehearsals, and subsequent accomplishments.

When I think of Clem DeRosa, I think of, in jazz, of Vince Lombardi. Same person cut out of similar cloth. You knew that there was no nonsense, and you knew that...you knew that you were on the winning team. It was something that kids understood.⁸⁶

Smith's further recollections provide a general account of DeRosa during rehearsals, both about DeRosa's style and personality, and about DeRosa's methods:

There was complete attention. If Toscanini was wrapped inside Duke Ellington wrapped inside of Stan Kenton, this is him right there. Very authoritative figure, you got a lot of stuff from his eyes...there was humor, but everything was 'get busy.' It was an unspoken thing. It was not that he didn't speak to you, but he made difficult concepts easy. I knew I was linked to the baritone sax and the bass trombone, and I'd better not let those guys down.⁸⁷

Smith relates experiences that describe DeRosa's manner of connecting with the students in different manners: stern and 'no-nonsense' at times, yet with the capacity to inject controllable humor. Smith provides further performance experiences that DeRosa arranged. DeRosa took the high school band to Columbia Teachers College and utilized them as a 'how-to' demonstration group for graduate students.

I've never seen a rehearsal that was more professional than his. So then, we would go to Columbia University Teacher's College and we would give clinics on how to rehearse a band. And they would have all the doctoral students there, and he would explain to them that this is very much like chamber music.⁸⁸

Utilizing a high school ensemble as a demonstration group at Columbia University Teacher's College is a potentially risky endeavor. DeRosa felt his students would represent themselves and their high school appropriately, as well as perform at a

⁸⁶ Ron Smith, interview by author, tape recording, New York, 14 October 2000.

⁸⁷ Ron Smith, interview by author, tape recording, New York, 14 October 2000.

⁸⁸ Ron Smith, interview by author, tape recording, New York, 14 October 2000.

high level. His commanding presence in the rehearsal room inspired strength and confidence in his students, thereby producing a performance of excellent quality. Because of Clem DeRosa, numerous students have not only accomplished successful musical careers, but have excelled in their chosen fields.

DeRosa is concerned with how jazz education has developed over the past thirty years. He is disappointed at the lack of an increased jazz audience correlating to the rise of the interest in jazz in the schools. “What I don’t see, is with all that’s going on, I don’t see a bigger jazz audience. Why don’t we have a bigger jazz audience?”⁸⁹ DeRosa implies that although there has been an enormous rise in popularity of jazz among students, the general audience has not correspondingly increased. During the interview, DeRosa used this opportunity to ask this and other questions of the interviewer and the general audience.

I hear about guys who have jazz band five days a week on school time. And that has evolved because of the sacrifices that other people made. But my question to you people is, are you protecting it and taking good care of it, and making sure that what you got as a *gift*, you’re not going to abuse? That’s my question. Are you going to give all that you have, all the time that you have with the students. Are you going to be productive, protect the jazz idiom, protect what came before you, protect all this great music?⁹⁰

As someone who made such a lasting contribution through total dedication and hard work during the period of jazz education upon which this document is focused, Clem DeRosa’s questions are insightful, astute, and should be seriously considered by current jazz educators.

Bill Lee’s educational philosophies are manifested in the number of additional degrees he helped establish at The University of Miami’s School of Music. Lee was responsible for not only creating new degrees in jazz studies, but providing the resources

⁸⁹ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

⁹⁰ Clem DeRosa, interview by author, tape recording, Fort Lee, NJ, 13 October 2000.

and faculty to maintain and oversee those degrees. Denis DiBlasio, Director of Jazz Studies at Rowan University, recalls his experiences there as ones that completely prepared him for life as a professional musician.

It just prepared me right... being in Miami, it was the overall sheen of the place.. Just being around an environment where it was a little more real, then when I got with Maynard [Ferguson], it was like, real, and I noticed it was seamless for me... and it wasn't until I got on Maynard's band until I realized how good my education was at Miami.⁹¹

Lee's vision of developing a jazz studies program incorporated hiring faculty he felt would best create an atmosphere of accurate situations and experiences of the professional musician. Denis DiBlasio provides insight into this aspect as a then-graduate student.

No one was mean, and that made it even more cold, because, if you screw up, [somewhere else] and somebody says "we'll give you one more chance..." There wasn't any coddling. I remember one time a teacher [at Miami] coming up to me and saying "Well, you know what you've got to do. And if you do it, you do it and if you don't, you don't. Not everybody makes it, and not everybody should. This is *hard*," which is NOT what I wanted to hear!⁹²

A further area of educational philosophy evident in Lee's administration is the aspect of accountability. Upon arriving at the campus, DiBlasio immediately recognized that the faculty was continually observing the students and holding them accountable for any mistakes or non-completion of composition assignments.

What was cool about it that I realize now that I didn't like then, they were very much into... "If you don't have it done by a certain time, well that's fine, you just failed." There was no big emotion, there's no, coddling... and guys failed. I mean you'd see guys fail, it wasn't like a big threat, and it wasn't a threat they hung over you, it was just 'you did it or you didn't.' And there were guys that did and guys that didn't. and it was the first time the accountability factor was really slammed in my face, because prior to that, it was kind of 'feelgood' in my undergraduate [degree]. And then immediately, when I got a chance on Maynard's band, Maynard comes to the back of the bus and he says "I need a

⁹¹ Denis DiBlasio, interview by author, tape recording via speakerphone, 15 October 2003.

⁹² Denis DiBlasio, interview by author, tape recording via speakerphone, 15 October 2003.

blues in two days.” And all of a sudden I’m [thinking] ‘Holy Cow, this is exactly like school!’⁹³

This realization for DiBlasio was a direct result of his experiences at The University of Miami and the atmosphere Lee helped foster. Bill Lee helped create an environment that was at once both educational and professionally accurate. These observations are clear examples of the type of atmosphere Lee created in order to thoroughly prepare the serious music student for a career in jazz.

During his tenure at North Texas State University, Leon Breeden created an environment of intense interest and professionalism. His educational philosophies are evident not only in the sheer number of alumni either playing professionally at a high level, or holding prominent positions at universities around the U.S., but also in the manner in which he conducted his business on a daily basis. Breeden’s life is characterized by maintaining an image of a professionalism in all aspects of the term: integrity, character, thorough understanding and involvement in music, caring of his family and students, and commitment to the university.

Breeden steadfastly maintains that during his earlier years, a main reason he was able to keep jazz a part of the curriculum was not only by how he conducted himself, but also by how he required the jazz students to conduct themselves. An insightful comment on not only himself but those who take up education clearly and eloquently demonstrates his philosophy.

I feel that being a teacher is a wonderful profession, but being an *educator*, is a calling. 24 hours a day, seven days a week you are on call, all hours of the night at all. If you’re a true educator, you’re available to those kids... I saw those teachers in the afternoon taking off and going duck hunting, and I was in the office working all day Saturday and all day Sunday, getting ready for the next three concerts... Maybe I’m just a little more of an educator, dedicated, than some

⁹³ Denis DiBlasio, interview by author, tape recording via speakerphone, 15 October 2003.

of those people who, at 5 O'Clock, 'bang, see you later,' and they're gone. That was the way most of them worked.⁹⁴

One of the many non-academic activities evident in his educational philosophy was taking the graduate assistants on a tour of the university and introducing them to other aspects of university life.

I had ten graduate assistants and one afternoon every Spring and every Fall, I told them in advance 'we're going to make a little tour. I want you to show up in a coat and a tie, I want you to look real neat. I want these people to see that being in jazz...we're just like normal people... and I took them up to the Presidents Office to meet the secretary, I took them over to the Print Shop to see the guys that were printing our programs, and see all the heavy equipment they were having to work with. I took them to Dallas to watch them press albums in the manufacturing plant... I've had several tell me later that those trips helped them get to know what it was like to be part of a faculty.⁹⁵

Breeden felt he needed to demonstrate to his colleagues that his area of music was as important to him as other music professors areas were to them. This belief added to his incrementally well-earned respect during his first several years.

Listening to others has been an important part of Breeden's career. Just as listening in music is critical to any musician's performing ability, Breeden felt listening should not stop in rehearsal. He kept quiet during many early faculty meetings, picking up character nuances from other faculty and administrators, as well as trying to understand their positions on issues. He felt he could learn much from everyone, especially those who had come before him.

I guess I learned throughout my entire life, I learned by listening to the older people. The guys who had gone ahead of me. I had a clarinet teacher who had struggled in New York, and he was with some good bands up there. He would tell me things about not just music but about life. I listened carefully to him... I told my classes 'you can learn from every teacher you've got...you learn by being observant.'⁹⁶

⁹⁴ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁹⁵ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁹⁶ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

This statement underlies his respect for his teachers, his mentors, and the fact that he understood that there was always more to learn about his given profession as well as life. He recognized that music was but one facet of life, and that if he was going to be considered an educator, he needed to embrace a view of life that went beyond music.

Additionally, Breeden was concerned about how jazz was perceived by not only the faculty, but by prospective students, donors, and visitors.

We had a new building put up and the Dean asked me “where do you want your office?” I said, “what’s the choice?” and he said “Well, we have an extra room down here by the Symphony conductor and the Concert Band, but you can be down there close to your rehearsal hall.” I said, “put me next to the Symphony and Band [offices] I want jazz to have an equal [place]... All the directors are right here together.” I don’t know if it was right, but it worked.⁹⁷

The choice to unify rather than compartmentalize exemplifies Leon Breeden’s view. He believed that if one is to excel in music, they must be a total musician, and not just singularly excellent in one genre.

Breeden also demanded the students play their best at all times. “The highest levels of professionalism were stressed. No matter what job you had to play, where it was, when it was, whom it was with, you played it the best.”⁹⁸ Breeden would also provide the highest level of repertoire available, drawing upon pieces written by top composers in the industry, as well as student compositions.

He would throw charts at us, the band was constantly sightreading to hone those skills, even to the point that on one of the recordings, we sightread and recorded our sightreading...stylistically, we were very broadly-based because we played all the current repertoire of the bands, plus, of course as now, had a stable of very fine young composers who were always pushing the envelope.⁹⁹

Leon Breeden believed that if the program at NTSU were to survive, the jazz students must be as good, if not better, than the non-jazz music major. He required that

⁹⁷ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

⁹⁸ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

⁹⁹ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001.

each jazz student conduct themselves with dignity, proper attitude, and exceed the requirements of the music department.

Ultimately, Leon Breeden wanted the NTSU jazz program to be part of a greater whole that provided music students lessons not only about music, but about life. “I emphasized the fact we’re here to teach...to fit in to an educational institution where we’re preparing these kids for life, to go out there where they’re going to be.”¹⁰⁰ This is one of his enduring legacies that has manifested itself among the large numbers of successful alumni who pay tribute to him as their master teacher. “We fought his battles by playing well for him...that’s what we did, because, we loved him and still love him and respected him deeply...unlike a lot of educators, Mr. Breeden could put his horn in his mouth and demonstrate what he was talking about.”¹⁰¹

Breeden’s educational philosophies are evident in his student’s successes as well. Bob Morgan concluded that there is “A realization that in any teaching situation, there’s two things going on, 1) obviously there’s the instruction going on, the instruction or the rehearsal’s going on in the classroom, but then 2), there’s the offtime interaction between the students that I finally realized is just as important as what goes on in the classroom.”¹⁰² Morgan offers this as an insight to the environment Breeden created – good musicians co-mingling, and providing them time to experiment by themselves.

All of these gentlemen created environments at their institutions which reflected their professional and personal beliefs and philosophies. These philosophies gained them praise and respect from their alumni and peers, and allowed them to change the course of jazz education during a period of intense growth. Their principles continue to inspire jazz educators and students through the large network of alumni of each program.

¹⁰⁰ Leon Breeden, interview by author, tape recording, Denton, TX, 16 March 2000.

¹⁰¹ Ed Soph, interview by author, tape recording via speakerphone, 6 June 2001

¹⁰² Robert Morgan, interview by author, tape recording via speakerphone, 8 June 2001.

Summary

The history of formalized institutional jazz education encompasses nearly the entire history of jazz music. From Len Bowden to Fess Whatley, Lee Berk to Gene Hall, and the eventual inclusion of these four principal figures, jazz education developed slowly at first, then rapidly as student and general fan interest developed. Leon Breeden, Fr. Wiskirchen, Clem DeRosa, and Bill Lee were influential figures who helped establish and create new methods for students interested in learning how to play jazz. They provided learning outlets, both academic and professional, for the students to hone their craft and develop professional skills necessary to prosper and thrive in the music business. Performance experiences similar to or sometimes even greater than professional experiences were provided and encouraged by these individuals. Each educator understood that if their students were to survive and prosper, an environment conducive to stimulating interest and developing knowledge in jazz was fundamental, while at the same time creating a “real world” atmosphere. And each of these environments was ultimately created as a reflection of each subjects’ personal beliefs, at the same time both common and exclusive.

Fr. Wiskirchen encouraged his students to compose, something rarely done in many high schools, even some of the better jazz schools. Jim McNeely has illuminated this fact. Engaging the students to take improvisation seriously as well as to encourage them to compose at a high level in high school illustrates how important Fr. Wiskirchen felt these aspects were to jazz education. Further, his numerous articles in *The Selmer Bandwagon*, his many summers on the faculty at The National Stage Band Camps, as well as his two pioneering textbooks on stage band development and jazz phrasing and articulation demonstrate a complete level of his commitment to jazz education.

Clem DeRosa committed his professional life to furthering jazz education at all levels through various means – educator, administrator, and player. Regardless of the professional situation, DeRosa was committed to performing in his job at a high level in order to provide the best possible educational environment for his students. Whether acting as an administrator on the students’ behalf, teaching the students fundamentals of jazz performance, keeping abreast of current trends in jazz music as a player, helping to establish the then-National Association of Jazz Educators as a Founding Member, or training future teachers at Columbia University, DeRosa undeniably has demonstrated an unwavering sense of purpose in establishing jazz as a serious educational discipline.

Bill Lee’s contributions are from a broader area of influence, although his presence and impact is clearly evident. Lee affected jazz education by establishing educational environments conducive to professional situations via high quality faculty, facilities, and curriculum design. Lee’s ability to create an environment that was as professionally-based as possible, as well as provide the resources necessary to implement that environment, is one of the many aspects that established him as a leader in jazz education. In addition, his perseverance in helping to establish NAJE as a Founding Member, his vast array of compositional, performing, teaching, training, and administrative skills, all clearly demonstrate his significant contributions to jazz education.

All four of these gentlemen demonstrate a single purpose – a dedication to the success of their students. Regardless of their environment, each figure has contributed incalculable amounts of knowledge and dedication to jazz education. The alumni discussed in this paper are but a representative fraction of the number of students that have greatly benefited from the subjects’ passion and commitment to education. While offered by Ron Smith, alumnus of Clem DeRosa, this statement could easily be applied to

all four subjects: “He got us to reach our highest potential. That’s the best accolade I can give any teacher.”¹⁰³ Success and accomplishments of alumni are an excellent measure of an educator’s impact, and with the number of high-level performing, teaching, and professional positions held by the alumni of each of these four figures, one can clearly evaluate the positive and undeniable influence of these people.

These four gentlemen are a small part of the considerable number of influential jazz educators, both past and present. Further research and study should be implemented in order to archive the experiences, philosophies, and techniques of these educators, and to provide further resources for additional study for current and future educators. There are numerous pedagogical resources for many other disciplines. Jazz education deserves no less.

¹⁰³ Ron Smith, interview by author, tape recording, New York, 14 October 2000.

Appendix: Interview Questions

1. Administration

- A. What types of skills did you have that helped you in the beginning?
- B. How did those skills develop over the years?
- C. What new skills did you learn along the way?

2. Personal History

- A. Would you briefly discuss your personal history – birthyear, family life/background, schooling, and anything else.

3. Professional History

- A. Educational institutions attended - collegiate
- B. Educational institutions served at – public school (*if applicable*) and collegiate (*if applicable*)

4. Programs

5. Professional Contributions

6. Institutional Issues

A. Faculty

- 1. When you began your program, how was it received by the rest of the faculty?
- 2. What issues were raised re: type of students you were looking for, academic standards, academic compliance (students meeting music dept./school requirements and standards), type of student that dept. was producing, others?
- 3. Were there any setbacks/conflicts and how did you overcome them?

4. Did the faculty understand your vision/concept of the “jazz” music student?
5. What sorts of adjustments did you have to make in meeting their criteria?
6. How did the students respond to the new criteria?

B. Administrators

1. Funding

a. Fund Raising

1. What kinds of ways did you develop fundraising in your early years? Later?
2. Were there any restrictions imposed or “suggested” on any fundraising?
3. How were you able to meet leaders in the community serve as close sponsors/contributors, and how did you maintain this relationship? *(if applicable)*
4. How helpful were your administrators?

2. Scheduling

- A. With the addition of a jazz ensemble into the curriculum, what kinds of issues were raised in scheduling time in the music building?
- B. How did you solve them?
- C. How were the students schedules impacted?
- D. When the jazz program developed, how did you accommodate the increasing student numbers?

E. How did you get your first band organized? *(if applicable)*

7. Local/National Recognition

A. Public Relations

1. How did you promote your program in the early years to the general public?
2. Did you build a solid local base, then expand?
3. How did you achieve any national/international recognition? *(if applicable)*
4. What were some of the early pr ideas you had?
5. Would those work today?

8. Students

- A. Their insights
- B. Their publications
- C. Their successes

9. Recruiting *(when applicable)*

A. Any unique methods?

1. How did you promote your program to interested local students?
2. How did you promote your program to interested national students?

B. Special events they held or initiated

1. Were there any special events you held to draw students to the campus?
2. Would any of these events be applicable today? *(if applicable)*

3. Were there any ideas the students came up with that that you utilized?

10. Personal/professional philosophies

A. Evident in programs?

1. What was your basic personal philosophy that inspired you
2. Do you feel those beliefs are evident in the program today?
3. What was your basic professional philosophy that inspired you?
 - a. musical aspects
 - b. life aspects
 - c. professional aspects
 - d. educational aspects
4. Do you feel those beliefs are evident in the program today?

B. Evident in students?

1. How quickly did you expect them to incorporate these beliefs during their undergraduate years?
2. Do your former students display those early beliefs?

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Vita

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Mason has backed major jazz artists such as Michael Brecker, James Moody, Clark Terry, Bill Watrous, Don Menza, Rob McConnell, Bobby Shew, Jim McNeely, and Ernie Watts. He is currently a member of The Elision Saxophone Quartet, and tours with Indian Tabla artist Sandip Burman. Mason has also founded and leads The Southwest Horns, a collaborative jazz saxophone ensemble comprised of university jazz educators from across the United States. He is also on the Senior Production staff of The International Association for Jazz Education's Annual Conference as Artist Relations Manager.

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